

UNIVERSAL  
LIBRARY



125 390

UNIVERSAL  
LIBRARY

















AMERICAN  
Notes & Queries

*April, 1947*

VOLUME VII : NUMBER I



# Index

(Notes are indicated by [n]; answers by [a].)

<p>A., B.: Note ..... 3</p> <p>Assay Commission: 1947 meeting (a) 13</p> <p>"Back-scratchers" ..... 9</p> <p>"Badges" of office ..... 10</p> <p>Balsamo, Joseph: novel ..... 10</p> <p>Bell legends (a) ..... 15</p> <p>Berle, Milton: nickname ..... 9</p> <p>"Buckeye" ..... 10</p> <p>Butcher's straw hat (a) ..... 12</p> <p>Cagliostro: novel ..... 10</p> <p>Canada, "Colonists' trains" in (a) ... 11</p> <p>Canova's statue of Washington (a) 10</p> <p><i>Cantinfada</i> ..... 9</p> <p>"Charley horse" ..... 9</p> <p>Chinn, Jack: prototype of Kentucky colonel ..... 5</p> <p>Christmas cards, early American .... 9</p> <p>Cobb, Irvin S.: on <i>Kentucky colonel</i> 3</p> <p>Coins, trial of the (a) ..... 13</p> <p>College book fires (a) ..... 15</p> <p>Colonel, the Kentucky: a summary history of ..... 3</p> <p>"Colonists' trains" in the United States (a) ..... 11</p> <p>Crossword puzzle history (a) ..... 13</p> <p>Dartmouth College: book burning (a) ..... 15</p> <p>Doubles (a) ..... 14</p> <p>Elkus, Jonathan: printer ..... 16</p> <p>Elkus Press ..... 16</p> <p>"Gooks" ..... 9</p> <p>"Hawkins is inside tonight" ..... 10</p>	<p>Honorable Order of Kentucky Col- onels ..... 7</p> <p>"Horses": printers' slang (a) ..... 15</p> <p>Hunter, Dard: printer ..... 16</p> <p>Kentucky colonel: Note ..... 3</p> <p>Laundry in early California (a) .... 11</p> <p>"Leoline" ..... 10</p> <p>McGinty, Ann (a) ..... 13</p> <p>Mencken, H. L., on <i>Kentucky col- onel</i> ..... 3</p> <p>Mountain House Press ..... 16</p> <p>Mummy cloths for paper (a) ..... 12</p> <p>Panoramas in America (a) ..... 15</p> <p>Phillips, Oscar L.: Santa Claus, Ind., postmaster ..... 9</p> <p><i>Qualunquismo</i> ..... 9</p> <p>"Sabras" ..... 9</p> <p>"Santa Claus," real ..... 9</p> <p>Ships' papers (a) ..... 12</p> <p>Smeets, Rev. John ..... 10</p> <p>Superstitions of dropped knife, fork, and spoon (a) ..... 13</p> <p>"Thief of badgags" ..... 9</p> <p>Titles, honorary and military, in United States ..... 3</p> <p>Whistle, shrill, as audience reaction (a) ..... 14</p> <p>Wilton, Joseph: statues of Pitt and George III (a) ..... 10</p> <p>Wisp-of-hay folklore (a) ..... 15</p> <p>Wynne, Arthur: inventor of cross- word (a) ..... 13</p>
--	---

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*New Face, New Year*

FOR six years *AN&Q* has worn a cover that had a certain resemblance to the weather—it was talked about but never acted upon. Several able individuals made tentative offers and then withdrew when they discovered that the unhandy-work which they proposed to replace was our own. But a few weeks ago, a printer and designer graciously offered to send us a cover of his own devising.

We like to think of it as the token of a Lucky Seventh.

*The Editors*

*The Kentucky Colonel:*

*A Study in Semantics*

THE LATE Irvin S. Cobb, who was himself a Kentuckian and the holder of four commissions as honorary colonel, once remarked that a *Kentucky colonel* had never been defined. On the best available evidence, he was right, both literally and figuratively. In view of the fact that *colonel* was a commonplace two hundred years ago in territory that afterward became the State of

Kentucky, this failure to place both the term and the type in their proper historical categories is all the more alarming. The best explanation, however, seems to be this: that *Kentucky colonel*, as a label, is largely a matter of semantics, and a rather involved one, at that.

Our American "fondness for hollow titles," says Mencken in his *Supplement I*, "goes back to colonial days."<sup>1</sup> And one of the earliest sources in proof thereof is Edward Kimber's "Observations" [1745-46]:

Wherever you travel in *Maryland* (as also in *Virginia* and *Carolina*) your Ears are constantly astonished at the Number of *Colonels*, *Majors*, and *Captains*, that you hear mentioned: In short, the whole Country seems at first to you a Retreat of Heroes . . .<sup>2</sup>

The rest of the sentence, which appears to have been given less attention in the hands of historians, has a direct bearing on the lineage of the Kentucky colonel, for virtually every able-bodied Kentuckian [legally still a Virginian] in the mid-eighteenth century belonged to some form of military unit for protection against Indian attack; and this association between militia and colonel has survived the beginning of the present century:

but alas! to behold the *Musters* of their *Militia*, would induce a *Man* to nauseate a *Sash*, and hold a *Sword*, for ever, in *Derision*.<sup>3</sup>

Nor did Kimber fail to mention, too, their "Diversity" of weapons and uniforms, the "Unsizeableness of the Men," and the "Want of the least Grain of Discipline." He continued:

Even at this *Time* they are alarm'd with an *Indian* Excursion, and Num-

bers are marched towards the back of the Province to defend the Out-Settlements.<sup>4</sup>

When Kentucky became a State in 1792, much of the same on-guard sentiment obtained. The State's first Constitution provided that "The freemen of this Commonwealth shall be armed and disciplined for its defense." Military titles were cheap, and most innkeepers had them. English travelers, of course, did not overlook that fact. C.W. Janson, who came to America in 1793, said that Americans "rigidly adhere to the vulgar adage, 'once a captain always a captain.'"<sup>5</sup> (Oddly enough, it was with this same "adage"—substituting *colonel* for *captain*—that Ruby Laffoon, 143 years later, answered an Attorney General's "informal opinion" whereby the titles of some 17,000 Kentucky colonels would have been nullified. The phrase, in fact, became a kind of battle cry among the defenders.)

Precisely when *Kentucky* and *colonel* were first inseparably joined is not too clear, but Mencken<sup>6</sup> asserts that the term had become "a byword as early as 1825," when Chief Justice Marshall wrote his catchy quatrain:

In the Blue Grass region,  
A "Paradox" was born,  
The corn was full of kernels  
And the "colonels" full of corn.

According to Beveridge,<sup>7</sup> Marshall rattled off these lines at a rather jovial club meeting in Philadelphia, held in a tavern. Directly across the hall from the room that Marshall had entered was the bar, with several Kentucky colonels standing about. And when Marshall was asked, in the course of the evening's entertainment, for "an extemporaneous rhyme on the word 'paradox,'" he

glanced at the bar and the verse came to him in a moment.

During the 1830's the militia system was beginning to undergo a fundamental change; and with the introduction of a volunteer National Guard the position of an officer on the Governor's staff shifted from one of military usefulness to executive ornamentation. Staff officers multiplied, while the list of bona fide generals, colonels, and majors shrank; and the number of "aides with the rank of colonel" increased. During the administrations of J. Proctor Knott, who took office in 1883, and Simon Bolivar Buckner, 1887, a number of such aides—with gold braid, shoulder knots, and "swords a-dangle"—were conspicuous at State receptions. As late as 1915, the last of Governor McCreary's four years, the list ran to as high as seventy and the uniforms were of the traditional splendor. But with the outbreak of World War I, and the consequent ban on uniforms among civilians, the tone was abruptly altered.<sup>8</sup>

In the course of about a century, then, the somewhat romantic Kentucky colonel had come and gone. In a not too serious letter written by the Honorable William F. Neill, Assistant Attorney General (Ky.), to Colonel George M. Chancellor of Cloverport, Kentucky, it is recorded that in an earlier period the Kentucky colonel was recognized by a "brace of dueling pistols, a plug of chewing tobacco, an overwhelming desire to hunt, fight, place a bet or make love to some woman, and a quart bottle of bourbon whisky."<sup>9</sup> In the cushiony days of the Old South, he wore, wrote Neill, a frock coat, a pair of baggy trousers, and a shoestring necktie; the love of strong drinks had not left him but he had acquired a "vener of culture."

And from 1865 to the turn of the century one of his most noticeable characteristics was a "marked dislike towards anything northern."

Opie Read's *Kentucky Colonel*, first published in the *Arkansas Traveler* and issued in book form in 1890, gives our subject the warmth-and-kindliness with which the colonel, traditionally, wanted to be associated. That the Governor's staff officers were "nice gentlemen and delightful companions" but inferior, as officers, to militia men of comparable rank is clear from records of Kentucky legislative debates of this period.<sup>10</sup>

The legendary figure—colonel by deference or by appointment—was still recognizable forty years ago, but his prestige was never to regain itself in full.

There is a rather nice touch of historical allegory in the fact that Colonel Jack Chinn, long regarded as a kind of prototype of the old-time Kentucky colonel, died on January 31, 1920, only a few weeks after the accession of Governor Morrow, with whom the commissioning of colonels entered a mass-production era. Chinn, "Eph" Lillard, and Robert B. Franklin made up the famous trio that sang at (Democratic) political rallies, popularizing "Trouble in de Lan'" and other pieces of political doggerel. And it was Chinn and Lillard who were acting as bodyguards to Governor Goebel when he was murdered on the old Statehouse Square at Frankfort, January 30, 1900. Irvin S. Cobb, who was then a reporter in Louisville, helped carry the stricken man away, and got the bare outlines of the story. (Interestingly enough, Cobb called him "Colonel 'Dirk Knife' Jack Chinn.")<sup>11</sup>

Until World War I, the number of

"governor's aides with the rank of colonel" was not excessive, though it may have been larger than the occasion warranted. But with the coming of Governor Edwin P. Morrow, the significance of a colonel's commission was in a noticeable decline. During his first few weeks in office he posted fifty-odd colonelcies. His immediate misfortune, however, came not so much from the length of the list as from the fact that one of the persons to whom the rank had been tendered was Henry Watterson, the liberal, strong-spoken prime mover of the Louisville *Courier-Journal*, who had already refused the honor several times. Watterson, of course, fought back with his pen.<sup>12</sup> Even Morrow must have been a little apprehensive when he wrote the official notification letter, dated January 12, 1920, a day after the newspapers had carried the story of the appointments. He was, he explained, taking the "somewhat rash liberty of making you a Colonel on my staff,"<sup>13</sup> and he acknowledged the fact that the commission, "through misuse and abuse," had fallen—in public favor. Yet in spite of all this, he continued, Watterson was the "real Kentucky Colonel," and should—"above all others"—enjoy this new honor. (Evidently Watterson was successful in refusing the appointment; at any rate, he ignored it with sufficient vehemence to escape being listed when the names of past colonels were published in 1936. Quite apart from this Morrow invitation above, Watterson had long been known as "Colonel Watterson," as a kind of mark of professional respect and general popular favor. Even this he disliked, and it is said that it was always made clear to a cub reporter that Watterson would not tolerate anything but "Mr. Watterson.")



But to return to 1920: Four days after Morrow's letter was mailed, the *Courier-Journal*, in a long, bubbling editorial, suggests that the Governor should "think twice before palming up on a real friend one of these absurd titles." Then follows a slightly more bellicose interpretation—

It's a dollar to a tin sword that the Governor could never think of a sweeter revenge than to sneak up on an enemy — one who has never smelled powder and never will smell powder—and while the latter isn't looking pin a colonelcy on his swallow-tail coat.<sup>14</sup>

Then the editorial writer touches upon the fact that naval titles are conspicuous by their absence. And since the Governor is commander-in-chief of the State's army and navy, this, he argues, is a discrepancy worth mentioning. Even the uniform, he says, needs attention. It tends to make the Kentucky colonel look a bit like a cross between Admiral Sir Joseph Porter in *H. M. S. Pinafore* and a Knight of Pythias. To remedy this, he suggests the appointment of a commission for drawing up a new uniform; and on this five might serve: a milliner, an architect, a scene painter, a wholesale hardware dealer, and a photographer. And finally, on the almost certain chance that one of the colonels will some day suffer from injured feelings, the *Courier-Journal* suggests that a form of "wound stripe" be designed and cut, for use in an emergency.

The reverberations went well beyond State boundaries. The New York *Tribune* of February 1, 1920, worked the controversy into a long feature story, uttering, if anything, a quiet approval of the stand taken by the opposition.

All through the twenties, the colonel—in Kentucky—seemed to thrive. When, in the spring of 1926, Governor Ritchie of Maryland and Governor Byrd of Virginia publicly announced their intention of skimping on colonels, the New York *World* rushed to the defense. They were, they said, "unconditionally opposed" to the "strange withdrawal in Maryland and Virginia." But the *World's* impression of the contemporary colonel was a trifle too glamorous; and the *Courier-Journal* wasted no time in pointing out that while the Kentucky colonel in full regalia is "a gorgeously beautiful thing," not one in a hundred could afford to own full dress. The *World*, too, had estimated that about three-fourths of the colonels, in uniform, still lent a lustre to State functions. Kentucky, replied the native paper, "has never had a State occasion that three-fourths of them could crowd into."

The cumulative effect of all these pronouncements, no doubt, was a certain publicity victory for the colonels. But four years later they evidently felt a need for some kind of group centralization. On May 23, 1931, they held a long session in the Brown Hotel in Louisville; a constitution was adopted, by-laws ratified, and Andrew H. Morris, Sr., was elected commander. A Bostonian, Percy Hobart Titus, reminded them that "to be a Kentuckian means romance, chivalry, a standing for principle. . . ."

The next wave of anti-colonel sentiment came during the Laffoon administration, when the Governor and the Lieutenant Governor [Albert ("Happy") Chandler] tried to outdo each other on staff appointments. The *Courier-Journal* on June 9, 1933, noted that

there was an "admiral for nearly every stream and lake in the State." As of August 9, the Governor, with 684, was leading the Lieutenant Governor by only 40. (This count, to be sure, included a scattering of generals, admirals, commodores, and even canoeists, but 95 per cent of them were colonels.) At this time it was disclosed that the actual cost of commissioning a colonel was 20¼ cents a head (covering cost of commission blank, ribbon, seal, mailing tube, and postage); if desk work is figured in, on the basis of official salaries, the charge is about doubled. By this estimate it could be shown that no more than about five hundred dollars had been spent, in all, on the commissions proffered by Laffoon and Chandler. (Laffoon's total eventually rose to more than 10,000.) Meantime the colonels had left the "association" level and had become the Honorable Order of Kentucky Colonels. In August, 1933, they launched their own magazine, the *Colonel*, "devoted to the social, industrial, and political interest of Kentucky and of those states which are faced with problems identical with those now confronting Kentucky." They would, they said, be "strictly non-partisan in the political sense," and "avoid sectarian controversy as the plague."<sup>15</sup>

The *Courier-Journal* continued its expression of alarm at the new high in the Kentucky-colonel birth rate. Since so many new colonels had come into existence, why not tell us something, it suggested, of their

sizes, weights, heights, reaches . . . Do brunettes or blondes predominate? . . . Occasionally one may get into jail or prison. . . . All of them die. Their records should be kept clean, their ideals unblemished.

Three years later came another piece of news which stirred up enough public indignation to carry the colonels over the next reign of calm—presumably a danger sign in the life of the colonel tradition. Beverly M. Vincent, Kentucky's Attorney General issued an informal opinion holding that "no person has a right now to be designated as a Kentucky Colonel, either in Kentucky or elsewhere." Thereby some 17,000 were demoted. Governor Chandler had as yet appointed no honorary aides, and Vincent's conclusion was that when a Governor's term expires, by death or otherwise, all colonelcy commissions issued by him become "absolutely void."

The protest was thunderous.

Exactly a month later, Acting Governor James E. Wise, in the absence of both the Governor and the Lieutenant Governor, restored to good standing the 17,000 honorary aides. Attorney General Vincent stated that he was standing by his original opinion: both State and Federal Constitutions, he reaffirmed, provided that no titles of nobility shall be issued; and since colonels have no duties, terms of office, or authority, the commissions are substantially an acknowledgment of a mild form of peerage. A resolution covering payment of a bonus to the temporarily decommissioned colonels had been pending in the House of Representatives; but the fate of it is not clear, from later accounts.

This rapid resuscitation came about just in time for the colonels' annual banquet on May 1, at the Kentucky Hotel in Louisville. For some time, this Derby Eve dinner—with much fine food, mint juleps, and southern good humor—has been the only official gathering of the clan. Indeed, eighty-five-year-old Matt Winn, who has directed

the Derby since 1902 and built it up from a \$2,800 to a \$100,000 stake, is a colonel of no mean repute. At their 1942 conclave they announced twenty-five posthumous commissions—to Kentuckians reported killed or captured while on active duty. Over the past seven or eight years scores of public figures—some of whom have since died—have been added to the roster; among them, Will Rogers, Grantland Rice, James Farley, Quentin Reynolds, Christopher Morley, John Kieran, J. Edgar Hoover, Edgar Bergen, and Shirley Temple.

According to Colonel Anna Friedman, Secretary and Keeper of the Great Seal, the Order is about to issue a kind of historical scrapbook (*Howdy, Colonel*), with pictures of the Derby, dinners, and barbecues; profiles; the "correct method of mixing mint juleps"; and "as nearly a complete list of Colonels as could be compiled."

For a little light on the present status of the title itself, one would do well to examine a letter—quoted in Mencken's *Supplement I*—written (about 1934) by Colonel Patrick H. Callahan of Louisville (1866-1940), in reply to an Illinois critic of Laffoon's lavishness. (Callahan had the rank by appointment, and Mencken calls him "one of the most conspicuous colonels of the between-war era.")

*Colonel* [in Kentucky] is not much more than a nickname, like *Tom*, *Dick*, or *Harry*, and is used and appreciated mostly on that account. It is often applied to all Kentuckians without the formality of appointment, just as *major* is used in Georgia. Nine out of ten people who call me *colonel* otherwise would be saying *Mr. Callahan*. It is a handle that breaks down formality.

Or, as one of the past commanding generals of the Honorable Order put it, only a few days ago—"No Kentucky colonel, in our time, takes his title seriously."

B. A.

1. H. L. Mencken, *Supplement I: The American Language* (N. Y., 1945), pp. 525 ff.
2. Kimber, "Observations in several Voyages and travels in America," *London Magazine*, July, 1746, p. 324.
3. *Ibid.*
4. *Ibid.*
5. Read, "Words Indicating Social Status in America in the Eighteenth Century," *American Speech*, October, 1934, p. 208.
6. Mencken, *op. cit.*, p. 533.
7. Albert J. Beveridge, *The Life of John Marshall* (Boston, 1919), IV, 83.
8. N. Y. *Tribune*, February 1, 1920 (sec. 4, p. 8).
9. *Kentucky State Bar Journal*, September, 1944, pp. 29 ff.
10. See official Report [*s.v.* "Militia"] of the Constitutional Convention [Ky.], which assembled in 1890.
11. Irvin S. Cobb, *Exit Laughing* (Indianapolis, 1941), p. 204.
12. Watterson was in Florida at that time; he may not have written the series of editorials that immediately followed, but the tone was in keeping with his attitude.
13. Henry Watterson Papers, Library of Congress.
14. *Louisville Courier-Journal*, January 16, 1920, p. 6, col. 3.
15. *Colonel*, August, 1933.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BACK-SCRATCHERS": established radio stars who visit one another's shows, without charge, on a "you-scratch-my-back-and-I'll-scratch-yours" basis (*Time*, March 31, 1947). √ √ √ CANTINFLADA: new Mexican word meaning "talking a great deal and saying nothing"; from "Cantinflas" (Mario Moreno), Mexico's popular movie comic (*N. Y. Post*, February 28, 1947).

"Gooks": nickname given by American soldiers in Korea to the natives (A. T. Steele, "Search for a Middle Road in Korea," *N. Y. Herald Tribune*, April 2, 1947). √ √ √ QUALUNQUISMO: a new "ism" from Italy's *Uomo Qualunque* (Common Man) Party (*Time*, March 24, 1947).

"REAL SANTA CLAUS": Oscar L. Phillips, postmaster of Santa Claus, Indiana, since 1935, who died on April 5, 1947; his office handled as many as 4,500,000 pieces of mail in one season, stamping Christmas cards and packages with the "Santa Claus" postmark. (By Act of Congress, this was the only official post office known as Santa Claus; the same law forbids its abolition.)

"SABRAS": Jewish youngsters who were born in Palestine and have never lived elsewhere (Stewart Alsop, "Matter of Fact," *N. Y. Herald Tribune*, April 2, 1947). √ √ √ "THINK OF BADGAGS": Milton Berle, radio comedian (*Time*, March 31, 1947).

## QUERIES

» EARLY AMERICAN CHRISTMAS CARDS. The Typophiles (New York) are investigating the American Christmas card with the object of putting together a Chap Book on the subject. Several questions are in order:

What is the earliest American Christmas card? Is there anything earlier than the cards printed by Prang in the seventies?

Can some of your readers recall any diverting details associated with the earliest American practice of this custom?

Paul McPharlin

[The December, 1946, *AN&Q* (pp. 131-33) has background material on this subject.]

» "CHARLEY HORSE." What is the derivation of this term? My guess is that it was originally French (it sounds too de-tailed to be anything but a corruption).

E. C. Kyte

[Forrest C. Allen offers a clue in his *My Basket-ball Bible* (Kansas City, Mo., 1930, pp. 420-21). He states that the term originated "years ago" when "Muggsy" McGraw was with the Baltimore Orioles. The players, according to this story, had been tipped off that a race horse named Charley was to be a sure winner in a coming race. And, indeed, the horse did lead the field until the last lap, when he went lame. The ball players, who had backed him heavily, lost all their money. Next day, during the game, one of the men hit a sharp infield grounder. He pulled a tendon and was out on first. A quick-witted player on the coaching line, remembering his losses at the races, took

note of the limp and shouted, "Ah-haw, just like our old Charley horse!" Thereafter, says Allen, the term was generally accepted in the sport.]

» JOSEPH BALSAMO: NOVEL. I would like to identify a romantic tale written round Joseph Balsamo, better known as Alessandro Cagliostro, the Italian alchemist and imposter. Unfortunately all I remember is that I probably read a boy-version of the story. It was not Dumas's *Memoirs of a Physician*.

John Golden

» "BUCKEYE": ORIGIN. "Buckeye" has been defined as "a small shop in which cigars are made by hand in a back room and sold across the counter out front" (*New Yorker*, February 15, 1947). The term is said to be a hundred years old. Its origin is unknown. Can something of the history of the word be established?

Gothamite

» "HAWKINS IS INSIDE TONIGHT." This expression is used by night club musicians to indicate that things are not going well, and got its start, so it is said, with a drummer called Hawkins. Hawkins was such a bad performer that his fellow bandmen took to explaining away all their misfortunes by saying "Hawkins is inside tonight."

What truth is there to this story?

B. T.

» "BADGES" OF OFFICE. The members of certain professions are to be identified by what they carry with them. I have in mind, for example, the hatbox of the New York model. The "little black bag" of the physician is another.

What are other characteristic "marks" of this kind?

A. O.

» REVEREND JOHN SMEET. Among the jurors who tried Jabez Stone, in Stephen Vincent Benét's *The Devil and Daniel Webster*, are recognizable figures, including Walter Butler, Simon Girty, and Governor Dale. But one on the list, the Reverend John Smeet, is unknown to me. I have made a considerable search and have found no mention of him. The story describes him in this way:

The Reverend John Smeet, with his strangler's hands and his Geneva gown, walked as daintily as he had to the gallows. The red print of the rope was still around his neck, but he carried a perfumed handkerchief in one hand.

If he has been "identified," I should like to have the references.

Arlen Cohn

» "LEOLINE." I would like to find the origin of the given name "Leoline." The only use of it that I have come across is in Coleridge's *Christabel*—but there as "Sir Leoline." Does the name, with a feminine application, appear in literature elsewhere?

Walter Bridgman

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« CANOVA'S STATUE OF WASHINGTON (6:188 *et al.*). The first public statues to be erected in what is now the United States, so far as I have been able to determine, were the work of the English

sculptor, Joseph Wilton, and were sent to this country in 1770. Two were marble pedestrian figures of William Pitt. One was erected in New York City at Wall and William Streets, and the other in Charleston, South Carolina. The third was a gilt leaden equestrian statue of George III, erected in Bowling Green, New York City.

Both of the New York statues were ordered executed by the General Assembly in 1768, and both were mutilated in 1776. Patriots broke up the statue of the King and transported the pieces to Litchfield, Connecticut, where most of them were moulded into bullets. The British themselves mutilated the Pitt statue when they later occupied the city: the head, arms, and one foot were broken off.

Four pieces and the base of the statue of George III and the headless, armless statue of Pitt are now in The New-York Historical Society, mute reminders of turbulent days in New York's history.

*Alexander J. Wall*

« "COLONISTS' TRAINS" IN THE UNITED STATES (6:42). A hundred years ago, the Baltimore & Ohio Railroad Company had cars with hinged bunks along the sides. These could be let down for sleeping or resting, during night travel. There was no bedding provided—nor were the passengers asked to bring their own—according to the 1847 chronicle from which my information is taken. It is not clear whether these coaches were provided for general use or for immigrant travel only.

In Canada, the early practice on the Grand Trunk Railway in the fifties and sixties, when groups of immigrants had to be moved over long distances, was to

place them in improvised cars. These were made-over boxcars with a window on each side of the sliding door, and with portable benches and tables. There were curtain partitions and the floor was littered with straw. The passengers provided their own bedding.

Eleven cars of this type were involved in the great disaster at Beloeil Bridge, on June 28, 1864, when an immigrant train plunged through the open draw into the Richelieu River. Ninety-six Germans en route to Milwaukee were killed and many more were seriously injured. There was some caustic press comment at the time on the nature of the accommodations; but I am not informed as to what change resulted or indeed as to whether any change was made in the twenty-year period between the accident and the opening of the Canadian Pacific Railway line to the West.

The Canadian Pacific Railway operated regular Colonist Cars, specially designed for immigrants, from the beginning. A C.P.R. travel guidebook of 1887 states:

Colonist Sleeping Cars are provided without additional charge. These cars are fitted with upper and lower berths after the same general style as other sleeping cars, but are not upholstered, and the passengers may furnish their own bedding, or purchase it from the Company's agents at terminal stations at nominal prices.

This same order holds true in the Canadian Pacific system today.

*John Loya*

« LAUNDRY WHILE YOU WAIT (6:168). Evidence that clothes were sent overseas to be laundered can be found in the New York *Herald* for November

13, 1849. An unidentified correspondent, in a letter from San Francisco dated September 27, 1849, declared:

I get my washing done at the Sandwich Islands \$4.50 cheaper than here. The way we do it is this: get all the clothes we can together, take a memorandum of them, and give them to the captain of the schooner, who has them done in fine style by the natives of the islands, and returns with them in less than sixty days. Washing costs, in this way, including everything \$1.50 per dozen, while here they are miserably done at \$6 per dozen.

Bayard Taylor mentions the same situation in his *Eldorado*, written in California in the same year. He states (Vol. I [2d ed., 1850], p. 111):

Washing was \$8 a dozen, and as a consequence, large quantities of soiled linen were sent to the antipodes to be purified. A vessel just in from Canton brought two hundred and fifty dozen, which had been sent out a few months before; another from the Sandwich Islands brought one hundred dozen, and the practice was becoming general.

A. R. Otisley

« BUTCHER'S STRAW HAT (6:184). Thirty years ago in San Francisco butchers always wore silk top hats with their white aprons. Until the recent war, at least, one old and conservative firm continued this custom.

Miriam Allen deFord

« FOURTH ESTATE ABOARD AMERICAN SHIPS (6:163 *et al.*). The Fredericksburg *Virginia Herald* for November 9, 1857, commenting on "A Steamboat Newspaper" that the "Great Eastern" proposed to start on a transatlantic run, stated:

But this startling feature is anticipated on the western waters of the New World, for the New Orleans and St. Louis packet steamer James E. Woodruff now sails equipped with the force and material for the publication of a regular *daily paper on board* during her trips up and down the river, with a job office attached for the printing of bills of fare and other work.

John Cook Wyllie

« IMPORTED MUMMY CLOTHS (6:184). Mummy cloths were imported from Egypt, during the Civil War, to be made into paper; and a detailed account of the practice is to be found in Dard Hunter's *Papermaking: The History and Technique of an Ancient Craft* (N. Y., 1943). Hunter received his information from David Stanwood, son of I. Augustus Stanwood at whose mill in Gardiner, Maine, the mummy wrappings were converted into coarse brown wrapping paper. Several shiploads of mummies were brought here, and their woven wrappings were processed along with the papyrus filling. It is said that an epidemic of cholera broke out among the mill workers, since there was, at that time, no regulation demanding the disinfection of rags.

Dard Hunter cites other examples of the conversion of mummy wrappings into paper. He notes the existence of this strange method among the Bedouins as far back as 1140 A. D. In 1856 the *Syracuse Daily Standard* (August 13) mentioned an Onondaga County man who had some success in experimenting along similar lines. Another paper maker, in Broadalbin, New York, was reported to be following the same process during the late fifties.

Elston G. Bradfield

« ANN MCGINTY (1:39). Ann McGinty was an eighteenth-century Kentuckian, according to Richard H. Collins' *History of Kentucky* (Covington, 1874, Vol. 2, p. 616). She brought the first spinning wheel to the State and made, from the lint of nettles, the first linen; also, the first linsey (from nettle lint and buffalo wool). She was married to William Poague, who lived in Harrodsburg from 1776 to 1778 (other facts are not given). In the spring of 1781 she married a second time—to Joseph Lindsay, who was killed at Blue Licks in August, 1782. James McGinty was her third husband.

In the reconstructed Fort Harrod there now stands the Ann McGinty Blockhouse, a photograph of which is included in Willard Rouse Jillson's "The Founding of Harrodsburg" (*Kentucky State Historical Society Register*, September, 1929, p. 559).

"Ann McGinty's Grave at Harrodsburg," an anonymous poem of two eight-line stanzas, can be found in Josiah H. Combs's *All That's Kentucky* (Louisville, 1915). The first verse reads:

She who had braved the redman's  
hate

With Harrod, Clark, and Boone,  
First of her sex within the State,  
Before the way was hewn,  
Who heard the savage whoop and yell  
With dead around her strewn  
And helped the savage hordes repel,  
To save the place from ruin.

B. A.

« DROPPING A SPOON (6:123 *et al.*). In north-central West Virginia (Harrison and surrounding counties) dropping a spoon means that a fool will come to call—a little spoon, a little fool, and a big spoon, a big fool. And the

male-knife and female-fork superstition (cited earlier) is reversed, in this region.

Paul S. Clarkson

[Precisely the same version comes to us from a Portuguese family living near Fall River (Mass.). The saying, with them, is "Drop a spoon, a fool to the door. The bigger the spoon the bigger the fool."—*The Eds.*]

« CROSSWORD PUZZLE HISTORY (6:137). A few details on the early crossword can be found in the January, 1925, issue of *Current Opinion*.

By this account, the first puzzle, drawn up by Arthur Wynne, appeared in *Fun*, a supplement to the New York (Sunday) *World*, on December 21, 1913. Wynne, editor of a department devoted to jokes and tricks, based it on a vague recollection of something he had seen much earlier in the London *Graphic*. Not long after his trial piece, Wynne began to throw the puzzles into weird shapes; and later on, he developed the present form, separating the words by means of black squares.

With the increase of World War I news, the crossword was withdrawn, but was back again in the same newspaper as a permanent feature some time in 1916. (A reproduction of the first puzzle is included in the *Current Opinion* article.)

G. E. M.

« THE TRIAL OF THE COINS (6:147). The 155th annual Assay Commission convened in Philadelphia on February 12, 1947, in a huge second-floor room in the United States Mint. The members were called to order at 10 A. M. by Mrs. Nellie Tayloe Ross, Director of the Mint. She explained the duties of



the Commission and spoke briefly on the history of the trial of the coins.

A chairman was selected. He appointed three committees, one to count the coins, and to determine whether the figures of the Mint officials were correct; another to make the assay; and the third to weigh the coins. The seal on the Pyx box was then broken and the counting committee started work. (The Pyx box contained coins reserved by the three federal Mints during the past year for assay purposes. Of each two thousand coins minted, one was reserved. The chosen coins were sealed in envelopes and locked in the box. They numbered 215,356. During 1946, 430,700,395 silver coins, totaling \$60,994,597.50 had been struck at the three mints. Silver dollars have not been issued since 1935.)

The assay committee tested the coins to discover whether they contained the proper percentage of silver. The weighing committee, using scales adjusted to a thousandth of a grain, troy, found that their task moved rapidly once they had become familiar with the instrument. They, like the assay committee, selected coins at random, making sure, however, that each month's production was represented in the test. The work of all three committees was rather more tedious than exciting.

The Commission met as a whole late in the afternoon of the following day, and the members reported that the count had been accurate, the assay had met specifications, and the coins were of legal weight. The coins, under the law, must be nine-tenths fine; standard weight specifications are: half dollar, 192.9 g.; quarter dollar, 96.45 g.; dime, 38.58 g. The statute permits a deviation of 1.5 g. over or under the

standard weight. No perfect coin was found by the weighing committee, but many weighed only .02 to .04 g. under or over the standard.

Members of the Commission attended two luncheons and a dinner (for which they themselves paid). At the February 13th luncheon Mrs. Ross presented each member with a bronze medal; each bore the name of the recipient, and all had been struck at the Philadelphia Mint, for this precise occasion. Because of the very limited number struck, and the individual inscriptions, these medals are, of course, collectors' items.

T. R. Hammer

[Mr. Hammer, librarian-curator of the American Numismatic Association, was a member of this year's Assay Commission.—*The Eds.*]

« THE SHRILL WHISTLE AS AN AUDIENCE REACTION (3:55). A hint that the whistle as a sign of approval may be confined to New York City appeared in Virgil Thomson's review of Kirsten Flagstad's Boston recital in the New York *Herald Tribune* of April 7, 1947. "Nothing," he said, "lacked for an ovation of the first category save possible whistling, which is, after all, a New York, not a Boston habit."

C. O.

« DOUBLES (6:109 *et al.*). The late Franklin Bache Huntington, a great-great-great-grandson of Benjamin Franklin, who died on March 10, 1947, in St. Petersburg, Florida, often impersonated "Poor Richard" at printing celebrations.

P. A. K.

« WISP-OF-HAY FOLKLORE (6:152). It is likely that an explanation of why pressmen were insulted when compositors placed a wisp of hay in their ball-racks may be found in the same volume of Moxon that suggested the query. On page 362 it is stated that pressmen were:

Jocosely call'd *Horses*: Because of the hard Labour they go through all day long.

I can imagine that they did not relish the nickname. The term "horses," in this application, extends, by the way, at least into the nineteenth century.

W. A. H.

« COLLEGE BOOK FIRES (6:91 *et al.*). Dartmouth College freshmen, about 1810, followed the practice of burning a copy of Homer at the end of a Greek course. Amos Kendall (*Autobiography*, Boston, 1872, p. 20) gives the details of the rite. A small altar of stones was set up, and on it was placed a tin basin filled with rum. The copy of Homer, lying open, was put on the floor. Then the rum was set alight, and the students marched round the altar, stamping on the book, and "uttering various ejaculations not at all complimentary to the ancient bard." As the book fell apart, the loose leaves were placed on the altar and burned. Kendall points out that "a portion of the sacrifice went to the officiating priests, who became very noisy."

J. E.

« THE PANORAMA IN AMERICA (6:115 *et al.*). This may not be exactly a panorama, but in my childhood (the nineties) there was in Fairmount Park, Philadelphia, the so-called Memorial Build-

ing, which with the Horticultural Building was left over from the Centennial Exposition in 1876; and in it was a sort of panorama, also a left-over, called "The Last Days of Pompeii." One went from peephole to peephole around all the walls of a room, and through each, one saw a view of the disaster as it began and progressed.

Miriam Allen deFord

« BELL LEGENDS (6:191 *et al.*). The century-old Greenwich Presbyterian Church at 143 West Thirteenth Street, New York City, rang its first Easter bells this year. The anonymous donor had answered an appeal sent out last December by the New York *Herald Tribune*, and gave them in memory of a son who had vanished mysteriously in 1945. For a while the bell will ring from a temporary belfry at the entrance of the church, but a permanent tower is under construction.

Dr. Eduard Muller, international president of Nestlé's Milk Products, has given a twenty-six bell carillon (one representing all Switzerland and one for each of the twenty-five Swiss cantons) to the Presbyterian Church of Stamford, Connecticut. They are to act as a symbol of his thanks for the wartime hospitality shown him and his 100 Swiss employees over the past eight years. (In 1939 Nestlé's headquarters were moved from Vevey, Switzerland, to Stamford.) The bells are being made by Gillet & Johnston, in Croydon, England, and will be crated and shipped here for installation. The New York *Herald Tribune* of March 21, 1947, carried a report of the gift.

K. R. A.

## *The Private Press: Work in Progress*

THE MOUNTAIN HOUSE PRESS, at Chillicothe, Ohio, has acquired a reputation that need not be elaborated upon. Its founder, Dard Hunter, reports that the eighth title to come from the Press will deal with early American papermaking, and will be issued in a "rather thick folio volume," printed in type cut by Dard Hunter, Junior, on paper made in their own mill in Lime Rock, Connecticut. There will be 200 copies (a figure determined by "actual limitations and not through any desire to create a false rarity"). A price will not be set until the books are completed. √ √ √ All of the work at the Press is done on two hand presses. The types are hand-cut and the matrices adjusted by hand. The type-founding is done by Dard, Junior. (Dr. Hunter's own sight is too much impaired for exacting work of this kind at present.) The Hunters use hand-operated casting machines in order to produce a better face than would hand-moulds; and they are equipped to cast any letters or ornaments from six to seventy-two points. √ √ √ The last-published title was *Papermaking in Indo-China*; the 182 copies were printed from type designed and cut originally by William Caslon in London in 1720. √ √ √ The Hunters divide their time between the Mountain House Press, in southern Ohio, and the Paper Museum of the Massachusetts Institute of Technology. They expect, next year, to gather additional material in the Orient.

---

[It is our purpose, in this column, to provide, primarily, a report on "works in progress"; background material is cut to a minimum. But occasionally our attention is directed to a press about which little has been written; and the mere fact that it is not, at the moment, at work on a new title seems poor grounds for denying it space. One such press is described below.]

---

THE ELKUS PRESS (1209 Shattuck Avenue, Berkeley 9, California) is directed by fifteen-year-old Jonathan Elkus. All work is done in the basement of the Elkus home. √ √ √ The Press was started at Christmas time, 1942, when Jonathan's brother was given a small hand proof press that had been used for printing orders during the Civil War. Jonathan took an immediate interest in it—and gradually added to the supply of type and equipment. At first the two confined themselves to the printing of "small experimental pieces and commercial orders." In 1944 they acquired a Colt's Armory Press (10 x 16) and varied their projects. Because of a lack of binding facilities, each title has been kept to not more than sixteen pages. √ √ √ The first three titles bearing the Elkus imprint (all 1945) are out of print. The fourth and only available title (1946) is: *The Improved Assop for Intelligent Modern Children by Bret Harte; to which is added The Piracy of Bret Harte's Fables, by Charles Meeker Kozlay*. It is set in 12-point Deepdene Roman and Italic, with 18-point Goudy Text heads (printed in red as are the tailpieces, made up of various type ornaments); initials are in 36-point Cochin Open. Its sixteen pages (5 x 7½) are done on Linweave Text; bound in blue paper covers, hand-sewn; 250 copies; price, one dollar.



AMERICAN  
Notes & Queries

*May, 1947*

VOLUME VII

:

NUMBER 2



# Index

(Notes are indicated by [n]; answers by [a].)

<p>"Acheson Butch" ..... 23</p> <p>"Aerial Steam Navigation Company" ..... 21</p> <p><i>Aeroplane</i> and Frederick Marriott ..... 19</p> <p>Aviation, early history of ..... 19</p> <p>"Avitor" ..... 21</p> <p>"Badges" of office (a) ..... 27</p> <p>"Balustrades" ("Palisades") ..... 24</p> <p>Bryant, W. C., and Phi Beta Kap- pa poem ..... 27</p> <p>Burial in New England (a) ..... 31</p> <p>Buried-treasure stories ..... 25</p> <p>California, early aviation in ..... 19</p> <p>Chain gangs (a) ..... 25</p> <p>Characters, modern, in a bygone milieu (a) ..... 29</p> <p>Cheney, Robert L.: printer ..... 32</p> <p>Churches, floating (a) ..... 28</p> <p>"Cigarette economy" ..... 23</p> <p>"Cocotology" ..... 23</p> <p>Curses, American ..... 25</p> <p>Danko (in Papini's <i>Stromculture</i>) (a) ..... 25</p> <p>"Fagleaf" ("Family in Germany leave") ..... 23</p> <p>"Gabbers" (commentators) ..... 23</p> <p>Gardiner, William H., review of, identified (a) ..... 27</p> <p>Gopher Hole Press ..... 32</p> <p>"Habits of Whales" ..... 24</p> <p>"Hawkins is inside tonight" (a) ..... 26</p>	<p><i>Illustrated London news</i>: early his- tory ..... 20</p> <p>Ingram, Herbert, and Frederick Marriott ..... 20</p> <p>"Jackpot" publishing ..... 24</p> <p><i>Khamzin</i> ("wind of fifty days") (a) ..... 30</p> <p>"Leoline" (a) ..... 28</p> <p>Limerick, early (a) ..... 31</p> <p>Marriott, Frederick, and the Acro- plane: Note ..... 19</p> <p>Might-have-been history ..... 24</p> <p>New Orleans, chain gangs in (a) ..... 25</p> <p>Patino, Simon I. ("Tin King") ..... 24</p> <p>"Philadelphia Catechism" (a) ..... 26</p> <p>Printing Office of Philip Reed ..... 32</p> <p>"Rain forests" ..... 25</p> <p>"Red Cap," first (a) ..... 28</p> <p>Reed, Philip: printer ..... 32</p> <p>"Sacred Cow" (a) ..... 30</p> <p>"Sailor's Ten Commandments" (a) ..... 26</p> <p><i>San Francisco News Letter</i> ..... 20</p> <p>Shot towers, American (a) ..... 28</p> <p>Slang, American schoolboy (a) ..... 30</p> <p>Sweepstakes, natural ..... 24</p> <p>Tamony, Peter: Note ..... 19</p> <p>"Tin King" ("Tin Hermit") ..... 24</p> <p>Whitman's use of <i>grass</i> (a) ..... 26</p> <p>Williams, Jim: first "Red Cap" (a) ..... 28</p> <p>"Youle's Shot Tower" (a) ..... 28</p>
--	--

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Frederick Marriott and  
the Aeroplane (I)*

IN ITS production of films, one of Hollywood's important problems is verbal. It is fairly well known that the margin of profit from pictures is derived largely from foreign exploitation, original costs being returned by exhibition in this country. England and the Dominions are the chief overseas patrons of the movie-makers, and to cater to these intransigent guardians of our common tongue, directors and scripters must ever be on the alert. Thus, *corn* must be *maize*, *druggist* an *apothecary*, *baggage* becomes *luggage*, and an *airplane* an *aeroplane*.

The extension in sense of the word *aeroplane* from its meaning of "A plane placed in the air for acrostatical experiment"<sup>1</sup> to that of "A heavier-than-air flying-machine . . ."<sup>2</sup> encompasses, in a broad sense, the story of man's attempts to fly in the modern manner. Prior to the beginning of the nineteenth century men had gone aloft in balloons. Through the century, in western Europe and the United States, many efforts were made to make the balloon, in various shapes,

dirigible, i.e., capable of being directed or guided. Across much the same period, others saw, in the form of the bird and in the development of the kite, the secret of successful flight.

At the end of the nineteenth century the balloon was dirigible, and the Zepelin on the verge of its great success. Similarly, the kite, through development in design, had become what was termed an *aeroplane*, and, in imitation of the winged bird, was being adapted to controlled gliding. Such gliders, to become flying machines, awaited only the development of a light motor powerful enough to raise them, and the motor itself, off the ground.

Of those who aspired to course through the air with the greatest of ease was Frederick Marriott. His life, roughly, spanned the nineteenth century. In 1842 Marriott had an interest in a patent on a heavier-than-air flying machine; in 1866 he secured a patent for a lighter-than-air machine from the United States Patent Office; and in 1881 the same office refused him a patent on a heavier-than-air flying machine.

Marriott was born in Somerset in 1805. As a young man he went out to India in the service of the East India Company. After a few years, tiring of the life at Madras, he returned to England. In London he became interested in the money-making possibilities of literature in various aspects from paper-making to journalism, and had a part in the publication of at least two periodicals which failed, *Chat* and the *Weekly Chronicle*. In these ventures and in other schemes, Marriott lost a considerable part of his wife's fortune, as well as money of others whom he interested in his operations.<sup>3</sup>

From these enterprises, however, he gained experience. He noted increased sales of his journals when stories of sensational crimes were printed, and proposed to Herbert Ingram that the weekly *Illustrated London News* be launched. Herbert Ingram was originally a printer and news agent at Nottingham, who sold pills as a side line. When he lost the agency for one brand of pellets, Ingram in the emergency utilized the Old Parr legend, and with the help of a medical man, concocted a harmless aperient product which he named "Parr's Life Pills." He made the beginnings of a fortune with this product at Nottingham, and then moved to the lush fields of London, and opportunities for widespread distribution.

Ingram was aware of the attraction of a picture to one and all, and remembered the enthusiasm of his Nottingham patrons for news of crime. He was therefore readily aroused to activity by Marriott's proposals. On at least one occasion, however, Marriott alone saved the *Illustrated London News* from still-birth. But before the first number was issued he and Ingram quarrelled and parted company.<sup>4</sup> On pills, then, at least one of the pillars of Empire was built.<sup>5</sup> That the *News* did not become a *Police Gazette* is another story.

In 1842 Marriott became associated with William Samuel Henson and John Stringfellow, two notable names in the history of aeronautics in Great Britain, whose experiments with models of heavier-than-air flying machines are of first historical importance.<sup>6</sup> These men incorporated the Aerial Steam Transit Company, with Marriott and D. E. Columbine, an attorney, as partners. Marriott, as a journalist, seems to have been depended on for what we would

now term public relations, and for the introduction of a Bill in Parliament for the support of the ideas and designs of the company. The Bill, the first to ask Parliament to interest itself in flying, was read on March 24, 1843, but no further action was taken. Neither did the proposals of the company attract public support.<sup>7</sup> In November, 1842, Henson had proposed to Stringfellow that Marriott's and Columbine's shares in the Patent, issued in 1842, be bought, and in December, 1843, the latter were retired from the company.<sup>8</sup> Marriott's interest in flight did not languish, however, and in 1848, shortly before he left England for California, he attended a trial flight of a model made by Stringfellow, in company with three well-known Londoners whom he had induced to accompany him to Chard, where the tests were being made.<sup>9</sup>

Marriott appears to have arrived in California in 1848, and would thus be an Argonaut, as pre-forty-niners are termed locally. During the Gold Rush he was a partner in a bank. In 1856, back on more familiar ground in his old field of journalism, he founded the *San Francisco News Letter*.<sup>10</sup> In the beginning the *News Letter* was simply a sheet of blue letter-paper on one side of which was printed a three-column newspaper, the other side being left blank so that the purchaser could write a message, then fold, address, and mail.

The idea was novel and popular, and the paper thrived. In a few years, the *News Letter* assumed the character of weeklies of its period, and because of Marriott's enterprise and the general interest in California, it was distributed through agents in most parts of the English-speaking world.

During these years Marriott's interest in flying did not abate. In the March 31, 1866, *News Letter*, he notes the founding of the Aëronautical Society of Great Britain, and on September 8, 1866, space was devoted to the July 12 meeting of the Society (at this meeting Wenham read his notable paper<sup>11</sup>). A week before, Marriott, with two others, filed, in the office of the Secretary of State of California, papers incorporating the "Aerial Steam Navigation Company." The capitalization proposed was one million dollars, and one hundred thousand shares were to be issued.

It is evident that Marriott had been planning his flying machine for some years. With his newspaper background emphasizing the value of words, he had at hand several neologisms which he proposed to use in connection with his invention (September 8, 1866). Aerial navigation he termed *avition*, the operators or engineers of the steam craft, *avitarians* or *avvies*, and the craft itself, generically, *Avitor*. That these non-words, which Marriott compounded of English elements, did not reach general usage is due largely to the fact that Marriott's machine was not finally successful, and that he experimented far from New York, London, and Paris. Many Frenchmen also were active in carrying on acrostatical experiments during the nineteenth century. These men, according to Hiram S. Maxim, agreed about 1890—a quarter of a century later—that the word *aviation* was to be employed to indicate aerial navigation "in case they [should] ever succeed in flying."<sup>12</sup> Thus usage by-passed Marriott, and our basic terms for the science and operations of the aeroplane are derived through French.

Through the fall and winter of 1866,

Marriott wrote, in prose and verse and high faith, of the Avitor. It would carry letters, money, jewelry, laces, and when improved, even passengers: it would "be no great rate of speed for an Avitor to pass over 100 miles per hour" (October 13, 1866). The first exhibition of this air carriage was planned for late December of the same year. Elaborate plans were made to transport those who wished to view the first flight to the exhibition grounds, but unseasonable California weather delayed construction of buildings, then flooded the field, etc., etc. On February 16, 1867, Marriott announced the public exhibition of the Avitor Hermes for February 28. Again storms interfered. These delays afforded time for worry and work, space for speculation. In fancy Marriott detailed flights of such Avitors as the "High-flyer," "Speedball," "Scudder," "Blazing Comet," and "Lively Sal" (February 23, 1867), names for flying machines that evoke recollections of Flying Fortresses in World War II.

In an "Avitorial" (March 2, 1867), Marriott detailed his embarrassment at delays in the proposed flight of the model. Unexpected difficulties had been encountered in filling the bag with hydrogen; professors and chemists were perforce consulted. Mechanical difficulties required the aid, study, and report of G. K. Gluyas, President of the Mechanics' Institute and Superintending Engineer of the California Steam Navigation Company. Through 1867 and 1868 offerings of shares in the company were made to provide funds to complete the modifications required in the Avitor. During these years, Marriott excerpted comments, in the *News Letter*, on his ideas and machine from the press of Oregon and Callao, Peru, and from



Honolulu to London: these speculations were based, of course, on his own conjectures, spread world-wide by his paper.

Finally, on July 2, 1869, a "private flight" of the Avitor Hermes, Jr. was made, and on July 4, 1869, a "public flight" was "viewed by more than 100 persons." The Avitor exhibited was a cigar-shaped balloon, 37 feet in length and 11 feet in diameter. The bag was enclosed in a light framework of wire, wood, and cane, and on both sides of the frame were attached wings. A carriage containing the steam-engine and screw-propeller apparatus was slung underneath.<sup>13</sup> The Avitor Hermes, Jr. actually flew inside the building of the Avitor Works at Shell Mound Lake, near San Francisco. On a clear, windless day it was flown outside for about twenty minutes; during this flight it was held fore and aft by two men, who ran at a dog-trot. Since the rudder directed the course of this flight, the Avitor may be said to have been dirigible.

On the basis of these experiments, Marriott's hopes soared. A larger craft, 150 feet in length, 40 feet in diameter, was to be rushed to completion, and the Company would have interesting announcements to make (July 10, 1869). Patent rights in the United States and England were secure (July 17, 1869). W. C. Ralston, the best known among early San Francisco banker-financiers, was requested to act as Treasurer of the Company, and consented so to act (July 24, 1869). One thousand shares at \$25 were offered (*ibid.*). Working plans were rushed (July 31, 1869). The machine was to be completed under the special auspices of Wells, Fargo & Company, bankers and express company op-

erators, and its first trip was to be made for their account (August 7, 1869).

The Avitor was brought to San Francisco, and on July 31, 1869, "14,000 school children," in custody of the State and City Superintendents of Schools, "accompanied by their parents or other responsible persons," were allowed at "Ten Cents Apiece" to view the Model Aerial Steam Carriage at the Mechanics' Pavilion (July 31, 1869).

These model flights mark the limit of Marriott's success with his Avitor. While the machine was capable of directed flight inside a closed room and in still air, its four-or-five-mile speed was not equal to breasting strong wind currents or storms, and until speed was developed the Avitor could not be a practical success. One of a series of fires—which render San Franciscans more fearful of that element than of earthquakes—destroyed the Mechanics' Pavilion and the Avitor Hermes, Jr. (December 14, 1935, p. 39).

In 1872, Marriott tried to secure support from the State of California for his larger Avitor. Senate Bill No. 461 did not get out of the Finance Committee.<sup>14</sup>

On September 25, 1869, the *News Letter* had been declared "The Special and Authorized Organ of the Aerial Steam Navigation Company." Through 1874, 1875, and to March 18, 1876, this legend, followed by the words "Fred Marriott, Patentee," was carried in heavy, black-letter type, over the masthead of the *News Letter*. From this it may be presumed that Marriott was actively thinking of, experimenting with, and planning for mechanical flight. On March 25, 1876, a significant change was made. The *News Letter* became "The Special Organ of Marriott's Aero-

plane Navigation Company — Fred. Marriott, Patentee."

Peter Tamony

(To be continued)

1. *Oxford English Dictionary*, s.v. *aeroplane*.
2. *OED Supplement*, s.v. *aeroplane*, sb. 2.
3. Henry Vizetelly, *Glances Back Through Seventy Years* (London, 1893), I, 221-41.
4. *Ibid.*
5. The English have long been prey to devisers of pills, tonics, and such nostrums. A study of the uses to which the profits derived from the sale of such *materia medica* have been put would be of interest.
6. John Edmund Hodgson, *The History of Aeronautics in Great Britain* (Oxford, 1924), pp. 255 ff.
7. *Ibid.*, p. 356.
8. "The Aeronautical Work of John Stringfellow . . .," *Aeronautical Classics* No. 5. (London, Aeronautical Society of Great Britain, 1910), pp. 25-27.
9. *Ibid.*, pp. 31-32.
10. Afterward titled *The San Francisco News Letter and California Advertiser*. In this Note it is referred to as *News Letter*. Dates of issues are in parentheses.
11. Francis Herbert Wenham, "Aerial Locomotion," *Aeronautical Society Annual Report*, 1866. Reprinted: *Aeronautical Classics*, No. 2 (London, Aeronautical Society of Great Britain, 1910).
12. *Century Magazine*, October, 1891, p. 829.
13. The most available, full accounts of these flights, with a description and woodcut of the machine, may be found in the *Scientific American*, July 31, 1869, and December 4, 1869. The Avitor illustrated in the

*Scientific American*, described in the *San Francisco Times*, the *News Letter*, July 24, 1869, p. 14, and in Johnson's *New Universal Cyclopedia* (N. Y., 1876), s.v. *Flying, Artificial*, differs materially from that shown in a photograph of the Avitor reproduced in the *News Letter*, December 14, 1935.

14. *California Senate Journal*, March 22, 1872; *California Mail Bag*, May, 1872.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"ACHESON BUTCH": newspapermen's term for the misinterpretation — by United Press and Associated Press — of Acting Secretary of State Dean Acheson's testimony before the Foreign Affairs Committee of the House of Representatives on the Greece-Turkey loans (*New Republic*, May 12, 1947, p. 36).  
 "CIGARETTE ECONOMY": black-market barter system in occupied Germany under which American cigarettes serve as a medium of exchange (Associated Press dispatch, May 20, 1947).  
 "COCOTOLOGY": art of creating birds from folded paper, after the style of Miguel de Unamuno (*Books Abroad*, Spring, 1946, p. 148).  
 "FIG-LEAF" ("Family in Germany Leave"): leave that British soldiers or members of the ATS may spend with their parents, if they happen to be serving with the Army in Germany or are with the Control Commission (N. Y. *Times*, April 27, 1947).

"GABBERS": the radio industry's term for "commentators" (*New Repub-*

lic, May 12, 1947, p. 38). † † † "JACKPOT" PUBLISHING: production and sale of books which may be reasonably assumed, in advance, to belong to the best-seller class (*New York Times Book Review*, May 18, 1947, p. 37). † † † "TIN KING" (or "TIN HERMIT"): Simon I. Patino, Bolivian tin magnate, who died in Buenos Aires, April 20, 1947; he was born a Spanish-Indian peasant, gained control of Bolivia's tin resources, and became reputedly one of the world's richest men; his love of seclusion earned him the second of the nicknames quoted above (*N. Y. Times*, April 21, 1947).

## QUERIES

» "HABITS OF WHALES." Column fillers in newspapers are referred to, in the trade, I believe, as "habits of whales." I was once told that this phrase originated with an early New England printer's practice of completing columns in his newspaper by inserting interesting facts culled from a book called *The Habits of Whales*.

Can your readers "verify" this explanation—or supply another? Standard reference sources do not help.

Robert E. Runser

» MIGHT-HAVE-BEEN HISTORY. I should like a list of suggested titles on what could be called might-have-been history, i.e., novels or stories written around an incident in which the main action and climax (or outcome) both depart from the known historical facts.

A book edited by J. C. Squire called *If; or History Rewritten* (N. Y., 1931)—to which Philip Guedalla, G. K. Chesterton, Hendrik Willem Van Loon

and others were contributors—is an obvious illustration of the type. So, too, is Frederick Rolfe's *Hubert's Arthur* (London [1935]).

Joseph R. Dunlap

» NATURAL SWEEPSTAKES. Early in May, newspapers carried stories of the division, among nineteen Alaskans, of a \$140,000 prize in a contest involving the closest guess (to the day, hour, and minute) on the breakup of the Tanana River ice jam. The winners held tickets bearing the closest prediction on the actual cracking of the ice, which in itself was recorded by the snapping of a wire running from mid-river to an electric clock on the bank. (This Alaskan pool was started in 1917 with a pot of only five hundred dollars, and has been expanding in size and popularity ever since.)

It seems likely that this form of betting—on spectacular natural phenomena—is not confined to Alaska. Is there a pool, say, connected with the breaking of the ice on Lake Michigan or on salmon or herring runs? I should like to have references to other accounts of this kind.

A. W. H.

» "PALISADES": "BALUSTRADES." In the early 1830's, two prominent English Quakers, Jonathan B. Backhouse and his wife Hannah, made a long and arduous tour of the Friends' communities in the United States. Their experiences were recorded by Hannah and published in 1858 in London (*Extracts from the Journal and Letters*). A letter written by Jonathan, from New York, to his children in England—on July 16, 1833—contains what seems to be an early, or at least a novel, reference to

the massive line of cliffs on the west bank of the Hudson River. He wrote (p. 156):

Whilst on our voyage from New York to Albany I longed for you to enjoy the magnificent scenery which the Hudson river discloses to view . . . the cliffs in some places bold and precipitous, and for five or six miles the basaltic rocks are almost perpendicular; they are 594 feet high, and are called the Balustrades . . .

I do not find the Palisades referred to elsewhere as the "Balustrades." Moreover, the earliest date in both the *OED* and *DAE* for *Palisades* is 1838 (and the *DAE* cites an 1835 reference in which they are called the "Palisadoes"). Was "Balustrades" a common name for the Hudson River cliffs in the early nineteenth century? And are their earlier references to this form?

A. R. Gibbs

» LEGENDS OF AMERICAN CURSES. Are there accounts or legends of American curses similar to the many famous English family curses such as "The Lambton Worm," "The Doom of the Sea-förths," "The Midwife's Curse," etc.?

Paul S. Clarkson

» BURIED-TREASURE STORIES. I should like to be referred to stories written on the theme of buried treasure (other than those by Irving, Clemens, Poe, and Stevenson).

P. S. C.

» "RAIN FORESTS." In an article on conservation I have come across a reference to the Douglas fir "rain forests" of Oregon. What is the meaning of this term?

L. K.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« DANKO (5:40). [The final chapter of Giovanni Papini's *Stroncatore*, a book covering numerous well-known literary figures, is given over to an account of one Danko, reputedly a Nigerian Negro who came to the United States in 1902 and who was the author of an extensive list of miscellaneous works. Yet all clues to Danko's identity have failed to yield as much as one verifiable fact. Two years ago, *AN&Q* published a query reviewing the difficulties of the biographical and bibliographical approach. And since nothing constructive had, to date, turned up, *AN&Q* wrote the Biblioteca Nazionale Centrale, in Florence, a few weeks back. Below is a translation of the reply from Italy]:

Professor Giovanni Papini, questioned by this office concerning Danko, about whom you wrote to Dr. Eugenio Rossi . . . has assured us that it [the last chapter of *Stroncatore*] deals with an imaginary person.

Dr. Anita Mondolfo, Director

« CHAIN GANGS (6:9 et al.). James E. Alexander—in the second volume of his *Transatlantic Sketches* (London, 1833)—supplies a very early description of a chain gang in New Orleans.

He records (p. 17) the fact that he visited the "gaol," which was small, and although it was "crowded with prisoners of all colour . . ." there was, he explained, no "classification of prisoners." They were

turned out daily in gangs to work on the streets; they passed my window every day, marching two and two,

with hoes, spades, and pickaxes on their shoulders, and chained loosely together; the white led, then the mulattoes, and then the negroes. . . .

This report, I believe, is of real significance, for Alexander's observations would place the chain gang in an earlier period than has commonly been assigned it.

L. S. Y.

« "HAWKINS IS INSIDE TONIGHT" (7: 10). The October, 1935, issue of *American Speech* offers (p. 224) something on the background of the phrase. The earliest reference cited in this bibliography is John O'Ren's column "Down the Spillway" (*Baltimore Sun*) of December 21, 1934 (p. 14). There, and in five scattered *Sun* issues following, can be found material on the use (in Virginia and Maryland) of the expression "Hawkins is outside" or "Hawkins is coming" (meaning that chill weather is on the way).

The night club musicians' lament, "Hawkins is inside" ("Things are not going well"), could be a fairly reasonable extension of the regionalism above (i.e., another means of drawing the contrast between chilliness or coolness and a "hot time").

It is interesting to note that the uninviting coolness of an empty room is the source of an analogous expression not unknown to owners and employees of restaurants and night clubs. This is "snow-blindness," an ailment caused by too much gazing at white-capped tables uninhabited by hilarious and paying guests.

Peter Tamony

« WHITMAN'S USE OF "GRASS" (6: 167). *Leaves*—in a book title—suggests

a kind of pun, I believe, referring not only to *pages* but *live things*.

As for *grass*, Whitman himself explains what he means—in the sixth section of *Song of Myself*. The passage should give a modern reader little difficulty—with one small exception, perhaps, and that in his calling grass "a uniform hieroglyphic." It should be remembered that when Walt was a young man he often went to the Egyptian Museum (in New York), and once wrote an article on it. To him a hieroglyphic was a symbol or picture that can be read. Grass, the commonest living thing, suggests life is everywhere: the book is a set of pages on which are symbols making the same declaration. It is hard to imagine a better or more significantly poetic title for Walt's work.

T. O. Mahboub

« I had always thought it plain that the word *grass* in this title has its usual botanical meaning, and that *leaves* is a synonym for *blades*. Is not any other construction strained and improbable?

Paul S. Clarkson

« THE SAILOR'S TEN COMMANDMENTS (4:56). A juvenile called *A Yankee Ship and a Yankee Crew*, written by John de Morgan and published in 1908, states (p. 73):

To quote an old catechism parody well known at that time [1798], the sailor is told: Six days shalt thou labor and do all that thou art able. And on the seventh—holystone the decks and scrape the cable!

[The term "Philadelphia Catechism," mentioned in the query, does not appear in this reference; but if the "old catechism parody" was well known in 1798, the date of its actual origin, of

course, might be pushed much further back.]

Constance D. Lathrop

« BRYANT'S SCHOOLING IN THE LIBERTIES OF ORATORY (6:179). One point in this excellent piece calls for comment, namely, William J. Spooner's statement, in his letter to Bryant (*AN&Q* 6:190): "It strikes me that Mr. Palfrey in his review of *Yamoyden* in the *N. A. R.* . . ."

In attributing this review to John Gorham Palfrey, Spooner would seem to be borne out by the entry in the *Index* to the *North American Review* (Vols. 1-125, 1815-77), which assigns it to the same writer. However, there are reasons for doubting Palfrey's authorship. In considering the matter one would do well to remember that contributions to the *N.A.R.* were unsigned; and errors in identification were often made, even by contemporaries. It was commonly known that Edward Everett, Palfrey, and others were standing contributors; readers were naturally tempted to guess at the authorship of certain articles.

The review in question appeared in the April, 1821, issue (pp. 466-88). It is not to be found among Palfrey's published essays and papers; nor does its title occur in the comprehensive list of Palfrey's writings preserved in the Harvard University Archives. This is negative evidence.

But notice the contents of the article. With *Yamoyden* as an illustration before him, the reviewer embarks on an illuminating discussion of the topic, *A National Literature*. He moves swiftly over the contrasts within America, and goes on to his main thesis—"the unequalled fitness of our early history for

the purpose of a work of fiction." In appraising the literary possibilities in New England he calls attention to Thomas Morton as a likely figure for a historical novel.

Now it happens that a year later, the *N. A. R.* (July, 1822, pp. 250-82) printed a review of Cooper's *The Spy*, and in this the major argument of the *Yamoyden* review is further developed, in the same manner and in the same literary style. Other figures out of the colonial past are proposed as suitable for fictional treatment: William Blaxton, Sir Christopher Gardiner, John Winthrop, Thomas Dudley, John Underhill, etc. The author of this second article is definitely known to have been William H. Gardiner. On page 250 of this second piece Gardiner mentions, in passing, that his own "views on this subject have already been partially developed."

I suspect, therefore, that the *Yamoyden* review is incorrectly ascribed to Palfrey and is really the work of William H. Gardiner. For comments on Gardiner's articles, see Fred Lewis Pattee's *American Writers* (Durham, North Carolina, 1937, pp. 190-2), a collection of articles written by John Neal and reprinted from *Blackwood's Magazine* (the piece appeared in September, 1825).

Louis S. Friedland

« "BADGES" OF OFFICE (7:10). Philadelphia lawyers used to be known by the green cloth bags they carried for their books and papers. I believe Government officials are inseparable from their brief cases. Butlers, sommeliers, and hotel housekeepers carry keys, often on a metal ring around their necks—though not, I imagine, in the street.

Miriam Allen deFord

« The mechanic with his tool box would qualify, I should think; and certainly the next, and probably this, generation will be accustomed to seeing the "atomic analyzer" with his Geiger counter. How about the professional cricketer with his very long satchel filled with pads, bat, and other equipment; the violinist with his case; the bowler with his leather ball-bag; the correspondent with his portable; and the "white wing" with broom and dust-bin.

Richard Gordon McCloskey

« THE "FIRST" RED CAP (6:135). Jim Williams, cited at the last reference as the "first" Red Cap, was earlier described, in an article appearing in the *American Weekly*, June 16, 1946 ("Pride of the Redcaps"); in that piece there is no mention of his being the "first."

On page 237 of *Black Metropolis: A Study of Negro Life in a Northern City* (N. Y., 1945), by St. Clair Drake and Horace R. Cayton, is a point of interest in this connection:

Tradition has it that on Labor Day in 1890 a Negro porter at the Grand Central Station in New York tied a bit of red flannel around his black uniform cap so that he could more easily be identified in the crowds. As a consequence of this strategy he "cleaned up," and set a style which became the emblem of an entire occupational group — America's red caps.

Peter Tamony

« "LEOLINE" (7:10). The name Leoline is given as male only in Charlotte Mary Yonge's *History of Christian Names* (London, 1884, p. 281), Ernest Weekley's *Jack & Jill* (N. Y.,

1939), and Eric Partridge's *Name This Child* (London, 1936). Yonge, still much the best general study, says that it is the English form of the Celtic *Llewelyn*, which is formed from *Llew* (lion-like, from *Llew*, lion; *Llewelyn* "is now usually Anglicized as *Lewis* for a Christian, *Lewin* for a family name.") Weekley refers us to Coleridge's use of *Leoline*, which Partridge says is a "derivative from *Llewelyn* and almost unknown to non-Celts." It is not listed in the recently published *Oxford Dictionary of English Christian Names*.

G. J. L. Gomme

« FLOATING CHURCHES (2:157 *et al.*). I have come across a few more details on the floating "Church of the Redeemer" described in the original query. It was established in Philadelphia by the Churchman's Missionary Association for the benefit of the seamen of that port and was designed and built by a New York man, Clement L. Dennington, a self-taught architect. The interior decorations were executed by H. and O. Flint of Philadelphia. The Chaplain, in 1852, was the Rev. Mr. Trappier, formerly a naval lieutenant.

J. S.

« SHOT TOWERS IN AMERICA (4:61 *et al.*). "Youle's Shot Tower," which once stood at the foot of Fifty-fourth Street at the East River, in New York City, was built in 1821. In the course of its construction it toppled—but was replaced and remained standing until about the time of the Civil War. During the fifties it was owned by James McCullough.

Philip E. Shors

« MODERN CHARACTERS IN A BYGONE MILIEU (6:174 *et al.*). List my novels *Roman Holiday* and *Our Lady*. In the former the hero is a young American aristocrat who finds himself completely at home in ancient Rome. In the latter, the Virgin Mary comes to Los Angeles and is glad to get away again.

Upton Sinclair

« Some of L. Sprague de Camp's collaborations with Fletcher Pratt, such as *The Incomplete Enchanter*, are in the same vein as *Lost Darkness Fall*, but less soberly presented. And H. Rider Haggard, of course, sent Alan Quartermain into various periods of the past from time to time.

P. Schuyler Miller

« Alison Uttley's "A Traveler in Time," is the tale of an English girl who shuttles back and forth between today and the reign of Mary, Queen of Scots. "The Miraculous Cruise of the Avatar," an amusing tale published in *St. Nicholas* about 1925, is written around a young chap who sails off to the Spanish Main to chase seventeenth-century pirates.

Joseph R. Dunlap

« Ford Madox Ford's *Ladies Whose Bright Eyes* (Philadelphia, 1935) should be cited.

Anne M. Smith

« For preliminary entries, I would suggest:

Warwick Deeping's *The Man on the White Horse* (N. Y., [1934]), in which a modern Britisher (as a result of a motor-car accident) is carried back to Britain at the time of the first Saxon invasions.

Joseph O'Neill's *Wind from the North* (London, [1934]), wherein a twentieth-century Dubliner gets a bump on the head and wakes up in Danish Dublin of the early eleventh century, a little before the battle of Clontarf.

Kenneth Porter

« *Lost Darkness Fall* (N. Y., 1941), by L. Sprague de Camp, is, I believe, one of the best of its kind.

Lewis M. Terman

« I should like to add these items from my library:

*Three Go Back* (Indianapolis, [c. 1932]), by J. Lealie Mitchell, is the tale of a novelist, a pacifist, and a munitions manufacturer who are tossed back onto the sinking continent of Atlantis—at the time when the Neanderthal Man is beating the old Harry out of the Cro-Magnon.

*The Man Who Went Back* (N. Y., 1940) by Warwick Deeping, sends a British soldier (World War II) back to the England of his forebears, when the German invaders were in the act of routing the Romans, who had—a little earlier—staged an invasion of their own.

*The Light in the Sky* (N. Y., 1929) by Herbert Clock and Eric Boetzel begins about the time of World War I, and in it an American soldier is carried from Paris to a mysterious Aztec civilization of some four or more centuries ago.

Wilson Tucker

« I would suggest two—Oriol Malet's *My Bird Sings* (London, 1945) and Robert Ardrey's play, *Thunder Rock* (London, 1940).

Julia L. Sauer



« For your "modern characters . . ."—*Great Caesar's Ghost* (N. Y., 1943) by Manning Coles and *But Gently Day* (N. Y., 1943) by Robert Nathan.

Helen R. Westlake

« Here are two possible entries: A. E. Merritt's *The Face in the Abyss* (N.Y., 1931), and a radio play by Arch Oboler that deals with three rational people who stumble upon the Neanderthal Age men in a lonely sector of France. (Moreover, Emily, in *Our Town*, relives her childhood in a very poignant scene in the last act.)

Mary Poole

[The above replies were forwarded to AN&Q by Bennett Cerf, who, in his "Trade Winds" (SRL) of March 29, 1947, had very kindly drawn attention to the query.—*The Eds.*]

« LOCAL WINDS (6:92 *et al.*). In Palestine, the hot southerly wind that blows during April and May from the Sahara is called the *khamisin*. The word means "the wind of fifty days."

D. A.

« "SACRED COW" (6:135). There are apparently two versions—neither substantiated—of the origin of the designation "Sacred Cow" for the Presidential plane, used first by President Roosevelt and then by his successor. One states, according to a feature article by Edward T. Folliard in the *Washington Post*, May 18, 1947, that the christening took place during a Big Three meeting at Teheran or Yalta. Security officers gave the code name "Sacred Cow" to Roosevelt's plane. When the late President heard of it, he began using the term himself.

The second account emanates from the Army. The plane, during the war, was always so heavily guarded, and so few people were allowed near it (for fear of sabotage), that the Air Forces men began calling it the "Sacred Cow," and the nickname stuck.

Folliard thinks the second version quite possible, for many members of the AAF were stationed in India, where all troops were instructed to respect the religious feelings of Hindus toward cows. But he also points out that a newspaperman may have been responsible, for the term is common among reporters to designate the favorites of publishers—individuals who must be treated with kid gloves in news stories and editorials.

M. O.

« AMERICAN SCHOOLBOY SLANG: HOW REGIONAL? (4:151). Louis Graves's column "Chapel Hill Chaff" in the *Chapel Hill Weekly*, April 4, 1947, is given over to transformations in student slang within the past forty-five years.

In the old days, when a student failed an examination, the professor "threw" him; now, of course, he "flunks" him. What is now a "crip" (source unexplained) was, Graves says, once known as a "pud" (short for *pudding*; used to describe a "snap" course, one that could be "disposed of with ease and pleasure"). The writer was told that there seems to be no modern equivalent for the old expression "blinded," which was what a student giving a perfect answer (in recitation) did to a professor. "Booter" used to be the word for one who tried to curry favor with a member of the faculty or worm his way into some secret society; the present-day synonym, says Graves, for "booter" is a term that

students consider "quite satisfactory" but it is one, also, that the columnist prefers not to go on record with. A student that lingers after class to win good will from his teacher is known to be preoccupied with "apple polishing."

L. S. T.

« ONE OF THE FIRST LIMERICKS? (6: 168). The role of the Maigue poets in popularizing the Limerick form should be noted. The group of poets, lead by Sean O'Tuama and Andrew McGrath, flourished in County Limerick, Ireland, in the 1750's. Much of their verse, written in Irish, was in the form of Limericks. Harold Collins, of Dublin, writing to the Editor of the *New York Times Magazine*, May 4, 1947, states that it scarcely takes the imagination to assume that there might be a close relation between the word "limerick" and the name of the county where that type of poetry was very much in vogue before people were composing such poems in English.

Collins quotes a Limerick by O'Tuama:

Dob ait liomsa ceol na dteampán  
Dob ait liomsa spoirt is amhráin  
Dob ait liom an gloine  
Ag Muireann da lionadh  
As cuideachta saoihe gan meabhráin.

This he translates roughly as: "He was fond of good company, fun, and music. . . ."

J. Lynch

« BURIAL IN NEW ENGLAND (2:151 *et al.*). I do not know in what manner the early settlers in New England disposed of their dead in mid-winter—

whether they broke the frozen ground for the graves or placed the coffins in vaults until the Spring thaws. It may be of interest, however, to note that a tribe of the Dakota Indians, in the north-west region, faced and solved the same problem in the late eighteenth century. A sentence in Peter Pond's "Narrative" (Charles M. Gates's *Five Fur Traders of the Northwest*. Minneapolis, 1933, p. 59) makes clear the procedure in this case. (Pond was an outstanding explorer and fur trader in the northern frontier area.) He states:

These [the Indians] when a parson dies among them in winter thay Carrea the Boddey with them til thay Cum to Sum Spot of Wood and thay Put it up on a Scaffel till when the frost is out of Ground thay Intare it.

Newton H. Winchell's *The Aborigines of Minnesota* (St. Paul, 1911, pp. 512-14) cites similar instances among other tribes.

M. R. James

#### A NOTICE

concerning the publication of  
AN&Q's Cumulative Index  
will be mailed to all subscribers shortly.

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

Contributors may, if they prefer, use initials rather than signatures.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

## The Private Press: Work in Progress

**G**THE GOPHER HOLE PRESS (72 Barrow Street, New York 14, N. Y.) is under the direction of Robert L. Cheney, printer and typographer. It came into existence in February, 1942, with the purchase of a hand-feed Chandler & Price platen press (12 x 18) and a contract to print a thousand copies of a privately published book, *The Unfortified Boundary*. This book—508 pages, set in English Monotype Baskerville, printed on Strathmore All-Rag Book—kept the Press occupied until May, 1943, when Cheney was drafted. He stored his press for three years.

Work now in process is a hand-composition job on a book to be known as *The Book of the Year*, a juvenile by Fritz Peters, illustrated by Ilonka Karasz. The volume will run to 52 pages, and is being set in 18-point Centaur; printing and binding are to be done by the Haddon Craftsmen, from electros. Between major jobs and his own work at Harper & Brothers, Cheney gets a miscellany of assignments—typographic book jackets and binding designs. His own work is often supplemented by that of Mrs. Cheney (Miriam Woods), book jacket designer and calligrapher.

Pressmark (*see above*) was designed by George Salter.

Cheney feels that while the work of any single private press may not be of great importance, these smaller ventures, in the aggregate, are of real interest to people "in the trade," either as a respite from their own bread-earning activities or as a kind of laboratory for working out practical problems of typography and design.

**T**HE PRINTING OFFICE OF PHILIP REED, at 44 East Superior Street, Chicago 11, is a little over a year old and represents an extension of what was originally The Broadside Press, which Reed founded in 1930, in Barrington, Illinois. In 1933 the Press was moved to Katonah, New York; in 1936, back to Illinois (Park Ridge); and in 1939, into Chicago, where it combined forces with the Monastery Hill Bindery and became the Monastery Hill Press.

Between 1943, when Reed went into the Army, and 1946 (March), type and equipment were in storage. With re-establishment it became known as The Printing Office of Philip Reed.

Printing was begun on a small hand press, and in 1931 Reed acquired a Colt's Armory (14 x 22); both are still in use. Some of his work is hand-set, some machine-set (this is usually re-spaced by hand). Types include Caslon Oldface, imported from England, Centaur and Arrighi, English Baskerville, some Lutetia from Holland, and Weiss Roman. Handmade paper is preferred, when available; when not, the better grades of book sheets. Bindings are generally hand-sewn in the smaller editions. Woodcuts—notably in color—are used for illustration.

Illustrated book work, as a matter of fact, has always been a strong point with Reed—not only in titles issued by his own press but in books published elsewhere—and he believes that this will be carried out with even greater emphasis in the work of the Press over the next few years.



AMERICAN  
Notes & Queries

*June, 1947*

VOLUME VII

:

NUMBER 3



# Index

(Notes are indicated by [n]; answers by [a].)

<p>Advertisements, rhyming (a) ..... 47</p> <p><i>Aeroplane</i> and Frederick Marriott .. 35</p> <p><i>Aeroplane, The</i> (publication) ..... 37</p> <p><i>Airplane</i> ..... 38</p> <p>Angels, black (a) ..... 44</p> <p>Answers in textbooks (a) ..... 44</p> <p>Aviation, early history of ..... 35</p> <p>Avitor, Marriott's ..... 35</p> <p><i>Bloody Journal</i>: H.M.S. "Caledonia"     edition ..... 40</p> <p>Book burials at Brown University .. 42</p> <p>Bunn, George W., Jr.: printer ..... 48</p> <p>Buried-treasure stories (a) ..... 47</p> <p>Butcher's straw hat (a) ..... 46</p> <p>"C.O.D.": origin ..... 40</p> <p>Cabrera portrait (a) ..... 42</p> <p>Characters, modern, in a bygone     milieu (a) ..... 46</p> <p>Churchill, Winston: anecdote ..... 39</p> <p>College book fires (a) ..... 42</p> <p>Crossing the line (a) ..... 45</p> <p>"Dead heat": origin ..... 41</p> <p>Etchings "invitation": origin (a) .. 46</p> <p>Firecrackers, Christmas, in Deep     South ..... 40</p> <p>Folk heroes, modern (a) ..... 47</p> <p>Freedman, Ted: printer ..... 48</p> <p>Hobby Horse Press ..... 48</p> <p>Humhum sheets (a) ..... 47</p>	<p><i>Koutxa</i>: Jewish farm commune .. 39</p> <p>Lincoln documents, privately-owned 42</p> <p>Marriott, Frederick, and the acro-     plane: Note ..... 35</p> <p>"Marriott's Aeroplane Navigation     Company" ..... 37</p> <p>Maryland laws in German (a) ..... 45</p> <p>"Missionnaire, un": identity ..... 41</p> <p>"Northman": initiation ceremony .. 45</p> <p>October 1: Moving Day (a) ..... 46</p> <p>"One out ball" (game) ..... 39</p> <p>Opening-night customs ..... 41</p> <p>Pandemic frights (a) ..... 45</p> <p>"Peanut King" (Amadeo Obici) .. 40</p> <p>Perkins, Frances: novelist ..... 41</p> <p>Platen Press ..... 48</p> <p><i>Pony</i> (translation) (a) ..... 44</p> <p>"Quickle" ..... 40</p> <p>"Salt Water" (replacement troops) 40</p> <p>"Sausage Service" ..... 40</p> <p>"II" and "III" for son and grand-     son ..... 41</p> <p>"Settin' on Jekyll" ..... 40</p> <p>Smeet, Rev. John (a) ..... 45</p> <p>State laws in other languages (a) .. 45</p> <p>Tamony, Peter: Note ..... 35</p> <p>Tokyo "sea monster" broadcast:     May, 1947 (a) ..... 45</p> <p>Walking the plank ..... 41</p>
---	---

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Frederick Marriott and  
the Aeroplane (II)*

THOUGHT in the United States, during the early seventies, turned to the celebration of the nation's Hundredth Year. Americans could indeed take pride in the progress that had been made. The Centennial Exposition in Philadelphia provided a direct means of showing the world something of American cunning, ingenuity, and enterprise in problems of practical science, mechanics, and invention.

To Frederick Marriott, too, the spirit of '76 was a turning point. Though balloons had been sent aloft in France in 1783, aeronautics had made only a very slight advance in the century that followed. The Aeronautical Society of Great Britain, in its *Annual Report* for 1869, expressed the hope that Marriott's experiments with his Avitor

will practically test that which has been a long cherished idea of some, viz., to employ the balloon merely as a means of partly sustaining the weight, and the surplus to be carried by mechanical force employed in the machine; for, of course, any

method that will serve effectually to diminish the size of the gas envelope must be considered a step in advance, and welcomed as a real improvement.<sup>1</sup>

But the Avitor was not a practical success, and as the seventies got under way, aeronautical experimenters were thinking of flight in terms of heavier-than-air machines.

Among three means of artificial flight from which success could be expected—the aeroplane, the helicopter ("flying screw," with numerous variations), and the ornithopter (based on the beating-wing principle)—the aeroplane held forth the most promise.

When Benjamin Franklin made his experiment on collecting atmospheric electricity in 1752, he employed, apparently, a kite that was borne vertically in the air. In the next century, kites took other forms, and in aerostatical experimentation kites with horizontal planes, called aeroplanes, were used to carry instruments.

In the late fifties, F. H. Wenham noted the relatively unlimited lifting and tractive power of kites; and in his "Aerial Locomotion," printed in the 1866 *Report* of the Aeronautical Society, he used the word *aeroplane* to indicate a horizontal kite-like surface; a plane; a wing.<sup>2</sup> Wenham speculated on the design of such aeroplanes, to be used singly or superposed on one another, as a means of carrying man aloft, and had sound ideas as to general construction, the indispensability of length, curvature, edging, and the possibilities of lightness.

Before the same Society in 1873, D. S. Brown called attention to the researches of Sir George Cayley (1773-1857), noted the experiments of Henson and Stringfellow with the heavier-

than-air "Ariel" (1842), and commented on Wenham's valuable contribution. Brown deplored the fact that no steps had been taken to utilize the ideas and experiments of these men, and in a paper called "The Aeroplane" detailed the results of his labors in the field.<sup>3</sup> In treating of the construction, stability, and means of propulsion of model flying machines built on the aeroplane principle, Brown "extended" the meaning of the word *aeroplane*, and brought it to the verge of its modern connotation.<sup>4</sup> In the inchoate attempts at mastery of the air, based on nineteenth-century faith in mechanics and the adaptation and development of mechanical devices, several of D. S. Brown's observations were ignored by contemporary and later experimenters, including Frederick Marriott, Hiram Maxim, and Samuel Pierpont Langley. Brown "began his experiments with the idea that power was the great desideratum," but discovered that the question of stability was possibly even more important not only as a measure of safety but in the economy of power.<sup>5</sup> In his discussion of propellers he held that the rocket principle of propelling, because of its "extreme lightness and simplicity," recommended itself; by heating the air to a high temperature at the time of its escape, he believed that "the useful effect may be more than doubled. . . ."<sup>6</sup> Mastery of stability was the primary aim of Otto Lillenthal, J. C. Montgomery, Octave Chanute, and the Wright brothers, and their solutions of the problem led to the conquest of the air.

The publication of the papers of Wenham and Brown and the practical failure of his own (balloon model) Aviator turned Marriott's thoughts, no doubt, back to his own experiences and

experiments (1842-48) with Henson and Stringfellow, both of whom had made long and patient attempts to combine a framework with steam-engine power.

At any rate, sometime before or during the year 1875 Marriott had completed his design and (presumably) model. The 1875 *Annual Report* of the Aeronautical Society carried a description of Marriott's aeroplane; Octave Chanute, drawing on that source, states, in his *Progress of Flying Machines* (N.Y., 1894),<sup>7</sup> that Marriott's machine

consisted of three planes, superposed longitudinally, with an interval between them of about 10 ft. In transverse length the whole structure was to be about 120 ft. fixed upon a foundation of trussed bamboo, the planes being unequal in size, the largest on the top being of the above dimensions and about 40 ft. wide, the three planes being rigidly supported by two masts about 40 ft. high and stayed by wire rigging.

This aeroplane, resting on wheels fixed to the lower end of the masts, was to be run off on an inclined rail, and once momentum had been gained, flight was to continue by means of a steam engine that would work four screw propellers, two vertical and two horizontal. The weight of the machine was to be about 1,500 pounds (including motive power and engineer).

In Marriott's notes—i.e., those on which the 1875 *British Report* was based—was, presumably, evidence to suggest that Marriott was the first to use the word *aeroplans* in the sense of a "heavier-than-air flying machine." (Until that time the word—applied to only a *part* of the machine—was used chiefly in the plural. Chanute defined

these earlier "acroplanes" as "thin, fixed surfaces, slightly inclined to the lines of motion, and deriving their support from the upward reaction of the air pressure due to the speed. . .") Marriott, moreover, in giving the word its new application, used a number of forms: with the diaeresis, with the æ ligature, as *aero-plane*, and as *aeroplane*.

On February 23, 1876, he filed Articles of Incorporation of "Marriott's Aeroplane Navigation Company," dated February 10, 1876, with the Secretary of State at Sacramento, California. On March 25, in his *News Letter*, he set forth a question—"Are Men to Fly?"—and in the course of the "answer" reiterated his belief in the ultimate success of mechanical flight. Californians, he held, might, in the end, overtake the engineers of London, Paris, or Berlin in the solution of this mighty problem.

Through most of the year 1878 a legend reading "The Special Organ of Marriott's Aeroplane Company" was carried over the masthead of the *News Letter*. But until late in the year 1880 the aeroplane, apparently, was still in the design, experiment, and model stage. In the winter of that year the contract for building the first full-size aeroplane was "signed, sealed and delivered" (*NL*, November 20, 1880); and progress with plans promised flight in the last week of December or the first week of January (*NL*, December 4, 1880). The project was "exciting attention on this continent and in Europe . . . but we are . . . unable to state precisely the time and place of the first flight" (*NL*, January 1, 1881).

From contemporary records it would seem that this promised flight of the aeroplane failed to come off.

Marriott, who was never at a loss for

promotional ideas and their elaboration, proposed the issue of a four-page paper to be called *The Aeroplane*. This, a postscript to the *News Letter*, was to carry the latest news by air, land, and water, and was to be distributed by engineers in charge of the flying machine at various points along the route. On March 2, 1881, one such postscript (appearing as *The Aeroplane*) was issued with the *News Letter*. It reprinted, from *Fraser's Magazine*, "Natural and Artificial Flight," by Professor [J. Bell] Pettigrew.

On March 22, 1881, Articles of Incorporation of another company, "Marriott's Aero-Plane Company," were filed with the County Clerk of the City and County of San Francisco. It was the express purpose of the company to

. . . construct, equip, sell, own and work, and to grant licenses to construct, equip, sell, own, and work, Marriott's Aero-Plane for navigating the air; to establish and maintain lines or regular services of aero-planes between any desired points; and to enter into contracts for the carriage, by said aero-planes, of mails, passengers and goods.

Hopes again soared, and the airs of the world were to be conquered with the help of a capitalization of ten million dollars (*NL*, March 26, 1881).

The aeroplane Leland Stanford, said the *News Letter* (in scattered issues: April 16, 23, 30; May 7, 14, 1881), was in the course of construction and would make its first flight from Woodward's Gardens, San Francisco, to Menlo Park in San Mateo County, a distance of about thirty miles, on July 16, 1881 (*NL*, May 28, 1881). On that date, however, the Directors of the Company



announced that they would not attempt a practical exhibition until October. The plans, evidently, were arranged in such a way as to take full advantage of a certain element of time; for the Aero-Plane Company had until the end of October, 1881, to make application for a patent (NL, April 16, 1881). And on October 31, Application No. 44882 was filed with the Patent Office.

Late in July of that same year the *News Letter* had reported that a working quorum of the Directors would meet every week until the first practical aeroplane made its initial flight at Woodward's Gardens or the Mechanics' Pavilion (NL, July 23, 1881). Yet at the end of August, the firm was still to "perfect, within a reasonable period, the construction of the first practical machine, the *Leland Stanford*" (NL, August 27, 1881).

After this period of activity, the *News Letter* carried little or no news of the Aero-Plane Company and its project. However, it displayed continuously, until the end of 1884, a four-line half-inch advertisement of the Company, placing the office at 609 Merchant Street and announcing office hours from 1 to 2 P. M.

It was apparently Marriott's intention to keep his design secret until a patent was secured. In view of his early business activities, his noticeable aptitude for launching and pursuing an enterprise, and the nature of the capitalization of his companies, it might justly be said that he had patented his Avitor and retained an interest in flight largely because of the fact that the invention and development of a flying machine promised large financial gain. From 1881 to 1883, while the application for patent was pending, Marriott was evidently

encountering in his model real trouble on such problems as stability, weight of motor, etc. When in 1883<sup>14</sup> a patent was refused him (letter from U. S. Patent Office to Marriott dated August 14, 1883), Marriott was in his late seventies and in failing health. It seems quite clear that the Leland Stanford never made its promised flights (and that his Directors hesitated to build a large machine on the basis of the performance of his model or models).

On December 16, 1884, Marriott died—without the satisfaction of perfecting a machine that would fly.

Out of his efforts, however, had come at least one clear-cut victory. He had succeeded in giving the word *aeroplane*, with its modern meaning, a firm root in the English language. His *News Letter*, his correspondence, and his other publicity projects spread the facts and fancy of his "California flying machine." And in time, both England and America became familiar with the word *aeroplane*. In 1894 Chanute utilized it to describe most of the flying machines discussed in his book. By 1905 it had superseded *flying machine*. *Aviator*, a term suggested for Hiram Maxim's machine, the *Aerodrome* of Samuel Pierpont Langley, *aerial-carriage*, *aerial-ship*, and other such nonce-words and neologisms never reached general usage. Nor did any of the terms of later arrival—e.g., *aeromotor* and *aerofoil*—replace *aeroplane*.

[As to the word *airplane*: This is not a hybrid, an alteration of *aeroplane*, nor a misuse of that word. Rather, it epitomizes the struggle for supremacy of the air between the advocates of lighter-than-air and heavier-than-air machines, which was thought by many to have been lost by the latter when Langley's

Aerodrome was wrecked in the Potomac in 1903.

In the course of the long quest for flight, lighter-than-air craft were commonly termed *airships*; heavier-than-air, *flying machines*. After the success of the Wright brothers on December 17, 1903, flying machines were developed along varying lines (i.e., monoplanes, biplanes, triplanes, multiplanes). During these same years, Zeppelin and other lighter-than-air men were achieving some success with their airships.

As a result of the tremendous and open public interest in airships and aeroplanes, the word *airplane*, a blend of the two labels, was forced into American usage. In 1914 the (London) *Times* announced that it had decided to let *airplane* replace *aeroplane*, but three weeks later it switched back.<sup>9</sup> *Airplane* is the preferred form in the Australian film, *The Overlanders*, now being shown in this country—could it be that defection is appearing in the Dominions? The clipped form *plane* is an obvious shortcut. Yet *airplane*, in the United States at least, remains the authorized and official word.]

Peter Tamony

1. Aeronautical Society *Annual Report*, 1869, pp. 85-86.
2. Francis Herbert Wenham, "Aerial Locomotion," Aeronautical Society *Annual Report*, 1866.
3. *Annual Report*, 1873, pp. 13-20.
4. John Edmund Hodgson, *The History of Aeronautics in Great Britain* (Oxford, 1924), p. 285, n. 3.
5. *Annual Report*, 1874, p. 17.
6. *Annual Report*, 1873, p. 16.
7. This now scarce book, which greatly influenced the Wright brothers, was exhibited at the Los Angeles Public

Library during the month of May, 1947. It is in the collection of the Aero Education and Research Organization of Pasadena, which, in honor of its twentieth anniversary, displayed a notable collection of aeronautical material.

8. In the fourth paragraph of Part I of this Note this date is given erroneously as 1881.
9. H. L. Mencken, *American Language* (3rd ed.), p. 249.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

GLORY AND BEER BOTTLES: The Very Rev. Dr. Hewlett Johnson revealed, in a speech at Colchester, England, on June 21, 1947, that Winston Churchill added an anticlimactic aside to his "We will fight on the beaches" broadcast following the British defeat at Dunkerque. During the broadcast, Churchill placed his hand over the microphone and said to the Dean: "And we will hit them over the heads with beer bottles, which is all we have really got" (AP dispatch, June 21, 1947).

KVUTZA: Jewish farm commune in Palestine; the first, the village of Kinnereth, was established in 1908 on the southwestern shore of the Sea of Galilee by a group of young Russian university intellectuals (*New York Times Magazine*, May 18, 1947). "ONE OUT BALL": variation of baseball, devised by Major John W. Norviel, of American occupation forces in Japan, to provide Japanese children with a game requiring a minimum of equipment (*New York Herald Tribune*, March 20, 1947).

"PEANUT KING": Amedeo Obici, president of the Planters Nut and Chocolate Co., who died in Wilkes-Barre, Pennsylvania, May 21, 1947. . . .

"QUICKLE": a pasteurized pickle-like product, "discovered" by the National Association of Pickle Packers (New York *Herald Tribune*, June 24, 1947). . . .

"SALT WATER": replacement troops for the American army of occupation in Germany (New York *Times Magazine*, May 18, 1947). . . .

"SAUSAGE SERVICE": American Balloon Corps in World War I. . . .

"SETTIN' ON JEKYLL": Brunswick, Georgia, synonym for "sitting on top of the world"; refers to Jekyll Island ("Isle of 100 Millionaires"), summer resort for rich New Yorkers (New York *Times*, June 22, 1947).

## QUERIES

» CHRISTMAS FIRECRACKERS IN THE DEEP SOUTH. I should like to know something of the origin of the practice of shooting off firecrackers as a method of celebrating Christmas in the Deep South. My brother has only recently settled in Atlanta, Georgia, and now appeals to me for aid in solving this mystery. He says that no southerner of whom he has enquired would even hazard a guess. One small boy, however, who was no doubt inspired by my brother's Jayhawker accent, explained, in a somewhat sinister fashion, that it was for "scaring away the carpetbaggers."

Kenneth W. Porter

» "C. O. D." T. W. Tucker, the author of a small volume called *Waifs from the Way-Bills of an Old Express-*

*man* (Boston & New York, 1872), states (p. 110) that the notion of shortening "collect on delivery" to "C.O.D." originated "in the New York office of the Adams Express Company." No precise date is given, but from surrounding information it would seem that this abbreviation could have come into use as early as 1842.

A short piece in the *New York Times Magazine* (March 30, 1947) reports the three-letter form first in use, in 1841, at the instigation of "William F. Harnden, an early New York City Expressman. . . ."

Tucker writes very warmly of Harnden, whom he once knew; but does not credit him with originating the term; he does, however, call him the first conveyor of goods to use the title "expressman." Harnden, who opened the first express company, could not have been in the employ of Adams in 1841, for he was busy operating his own firm from 1839 until 1844, the year of his death.

The earliest usage cited in the *DAE* is 1863. What are the sources that might place "C.O.D." in the 1840's?

W. A.

» "BLOODY JOURNAL": H.M.S. "CALEDONIA" EDITION. I came, a short time ago, across a reference to a small volume, printed in 1812 aboard H.M.S. "Caledonia" and described as "full of printing errors, but a great typographical rarity." The book was the diary of William Davidson, an eighteenth-century English sailor.

Davidson enlisted on a Russian privateer in 1788, and served for nine months, raiding Turkish shipping in the Levant. He kept a diary of his adventures, listing the ships sunk, the booty

taken, and the manner in which the Turkish opponents were murdered. The diary came to be known as the "Bloody Journal," and manuscript copies of it were made by sailors and passed from ship to ship. Sir Walter Scott heard of the diary, and thought, at first, that it might make suitable material for a poem—but he found it "too horrible for versification." However, he did print the journal in the 1810 *Edinburgh Annual Register*, where it now makes mild enough reading to one inured to war and pre-war atrocities.

I would like to know whether copies of the 1812 imprint still exist, and where?

E. L. C.

» "DEAD HEAT." I have witnessed, for the first time in my life, two dead heats in a race between eight-oared shells at our annual Race Day, and the question of the derivation of the term has come up. What is known of its early use?

[Standard reference sources give little or nothing; Partridge, however, enters it with "1840 (Tom Hood) . . ."]

F. V. L., Jr.

» WALKING THE PLANK. What is the origin of the notion of "walking the plank"? I find no references to this custom in the early histories of piracy. Might it have been invented for the nineteenth-century romances?

Corsair

» OPENING-NIGHT CUSTOMS. I understand that it is the custom, among the Mexicans, to toss violets onto the stage on opening nights—a token, of course, of appreciation.

Has the theater in the United States ever supported pleasant gestures of this

kind? Or is approval here confined to the tremendous baskets of flowers, doubtfully paid for? And are there other first-night customs that belong in this category?

T. E.

» "II" AND "III" FOR SON AND GRANDSON. Mathew Carey, writing in the *Port Folio* in March, 1809, mentions what he calls a New England habit—that of affixing "II" to the name of the eldest son, "III" to the name of the grandson. He says that he had never before come across that particular method of perpetuating the father's given name.

To my knowledge, certain families still follow this custom. Is anything known of its early observance? And was Carey right in assuming that it was peculiar to certain sections of New England?

James Elson

» FRANCES PERKINS: NOVELIST. I have heard it said that Frances Perkins, Secretary of Labor under President Roosevelt, wrote two novels in her youth—both published anonymously. Is this a fact? Have the novels been identified?

T. E.

» "UN MISSIONNAIRE." The French traveler and writer who signed himself "Un Missionnaire" on the title page of *L'Esclavage dans les Etats Confédérés* has evidently retained his anonymity.

The book was published in Paris, and the second edition is dated 1865. The little interior evidence that I have seen offers no clues; but the period and the circumstances under which it was written would seem to suggest that the

"PEANUT KING": Amedeo Obici, president of the Planters Nut and Chocolate Co., who died in Wilkes-Barre, Pennsylvania, May 21, 1947. *† † †*  
 "QUICKLE": a pasteurized pickle-like product, "discovered" by the National Association of Pickle Packers (New York *Herald Tribune*, June 24, 1947). *† † †*  
 "SALT WATER": replacement troops for the American army of occupation in Germany (New York *Times Magazine*, May 18, 1947). *† † †*  
 "SAUSAGE SERVICE": American Balloon Corps in World War I. *† † †*  
 "SETTIN' ON JEKYLL": Brunswick, Georgia, synonym for "sitting on top of the world"; refers to Jekyll Island ("Isle of 100 Millionaires"), summer resort for rich New Yorkers (New York *Times*, June 22, 1947).

## QUERIES

» CHRISTMAS FIRECRACKERS IN THE DEEP SOUTH. I should like to know something of the origin of the practice of shooting off firecrackers as a method of celebrating Christmas in the Deep South. My brother has only recently settled in Atlanta, Georgia, and now appeals to me for aid in solving this mystery. He says that no southerner of whom he has enquired would even hazard a guess. One small boy, however, who was no doubt inspired by my brother's Jayhawker accent, explained, in a somewhat sinister fashion, that it was for "scaring away the carpetbaggers."

Kenneth W. Porter

» "C. O. D." T. W. Tucker, the author of a small volume called *Waifs from the Way-Bills of an Old Express-*

*man* (Boston & New York, 1872), states (p. 110) that the notion of shortening "collect on delivery" to "C.O.D." originated "in the New York office of the Adams Express Company." No precise date is given, but from surrounding information it would seem that this abbreviation could have come into use as early as 1842.

A short piece in the *New York Times Magazine* (March 30, 1947) reports the three-letter form first in use, in 1841, at the instigation of "William F. Harnden, an early New York City Expressman. . . ."

Tucker writes very warmly of Harnden, whom he once knew; but does not credit him with originating the term; he does, however, call him the first conveyor of goods to use the title "expressman." Harnden, who opened the first express company, could not have been in the employ of Adams in 1841, for he was busy operating his own firm from 1839 until 1844, the year of his death.

The earliest usage cited in the *DAE* is 1863. What are the sources that might place "C.O.D." in the 1840's?

W. A.

» "BLOODY JOURNAL": H.M.S. "CALEDONIA" EDITION. I came, a short time ago, across a reference to a small volume, printed in 1812 aboard H.M.S. "Caledonia" and described as "full of printing errors, but a great typographical rarity." The book was the diary of William Davidson, an eighteenth-century English sailor.

Davidson enlisted on a Russian privateer in 1788, and served for nine months, raiding Turkish shipping in the Levant. He kept a diary of his adventures, listing the ships sunk, the booty

taken, and the manner in which the Turkish opponents were murdered. The diary came to be known as the "Bloody Journal," and manuscript copies of it were made by sailors and passed from ship to ship. Sir Walter Scott heard of the diary, and thought, at first, that it might make suitable material for a poem—but he found it "too horrible for versification." However, he did print the journal in the 1810 *Edinburgh Annual Register*, where it now makes mild enough reading to one inured to war and pre-war atrocities.

I would like to know whether copies of the 1812 imprint still exist, and where?

E. L. C.

» "DEAD HEAT." I have witnessed, for the first time in my life, two dead heats in a race between eight-oared shells at our annual Race Day, and the question of the derivation of the term has come up. What is known of its early use?

[Standard reference sources give little or nothing; Partridge, however, enters it with "1840 (Tom Hood) . . ."]

F. V. L., Jr.

» WALKING THE PLANK. What is the origin of the notion of "walking the plank"? I find no references to this custom in the early histories of piracy. Might it have been invented for the nineteenth-century romances?

*Corsair*

» OPENING-NIGHT CUSTOMS. I understand that it is the custom, among the Mexicans, to toss violets onto the stage on opening nights—a token, of course, of appreciation.

Has the theater in the United States ever supported pleasant gestures of this

kind? Or is approval here confined to the tremendous baskets of flowers, doubtfully paid for? And are there other first-night customs that belong in this category?

T. E.

» "II" AND "III" FOR SON AND GRANDSON. Mathew Carey, writing in the *Port Folio* in March, 1809, mentions what he calls a New England habit—that of affixing "II" to the name of the eldest son, "III" to the name of the grandson. He says that he had never before come across that particular method of perpetuating the father's given name.

To my knowledge, certain families still follow this custom. Is anything known of its early observance? And was Carey right in assuming that it was peculiar to certain sections of New England?

James Elson

» FRANCES PERKINS: NOVELIST. I have heard it said that Frances Perkins, Secretary of Labor under President Roosevelt, wrote two novels in her youth—both published anonymously. Is this a fact? Have the novels been identified?

T. E.

» "UN MISSIONNAIRE." The French traveler and writer who signed himself "Un Missionnaire" on the title page of *L'Esclavage dans les Etats Confédérés* has evidently retained his anonymity.

The book was published in Paris, and the second edition is dated 1865. The little interior evidence that I have seen offers no clues; but the period and the circumstances under which it was written would seem to suggest that the

search could be confined to a relatively small list of possible authors.

What is known of the writer?

I. D.

» PRIVATELY-OWNED LINCOLN DOCUMENTS. The Abraham Lincoln Association, First National Bank Building, Springfield, Illinois, is interested in information on the ownership (and present whereabouts) of documents composed by Abraham Lincoln, published or unpublished. A complete edition of Lincoln's writings is in progress, and it is the Association's aim to procure photostatic copies of documents held by individuals. Acknowledgments will be made public upon publication.

Roy P. Basler  
Executive Secretary

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« A CABRERA PORTRAIT: FROM AN EARLIER CANVAS? (6:183). Roberto Montenegro, the well-known Mexican painter, has used a likeness of Sor Juana de la Cruz in several of his successful murals. On one occasion he assembled on the walls of a *hacío* a group of his country's most distinguished writers. Sor Juana holds a conspicuous place. And he tells me that for her he relied not on the celebrated Cabrera portrait but upon another, known to few, that was painted during the lifetime of the poetess. This portrait is in the possession of the Genaro Estrada family of Mexico City and shows "The Tenth Muse" not quite so beautiful or aristocratic as Cabrera limned but much more Mexican and lively. There is none of

the tired and appraising glance, nor has her face the perfect oval of later fashion but a broad countenance with large mouth and eyes; a direct, frank gaze. Moreover, the unknown painter—unlike Cabrera—gave her short, square hands and fingers, which, contrary to casual opinion, suggest actual artistic capacity. Sor Juana is younger, less elegant, more convincing than Cabrera pictured her when she had been dead so long. The older and probably authentic portrait resembles more closely that in some copies of Volume II of her *Obras* as published at Barcelona in 1693.

Alfred E. Hamill

[Ideally, Mr. Hamill should not have been obliged to answer his own query! —The Eds.]

« COLLEGE BOOK FIRES (7:15 *et al.*). A rather interesting variation on the college book burning theme was the Junior Burial at Brown University, a tradition that flourished during the mid-nineteenth century. John Hay, who was a graduate of 1858 (and afterward became Secretary of State) was "reckoned with the Juniors of that year in rhetoric" and delivered an oration—on Spaulding—at the Burial ceremonies; so states the printed program.

A footnote on page 129 of *Memories of Brown* (Providence, 1909) says, in part: "It is to be hoped that the distinguished secretary of state will contribute a copy of his oration . . . to the archives . . ." But the distinguished alumnus—possibly because his title was not placed in caps—evidently did not rise to the bait. So far as is known the manuscript is no longer in existence.

The Burial was an event which attracted not only most of the college but

a large "town" gallery along the line of march. The torchlight procession formed at the corner of Hope and Waterman Streets, Providence, at 8:30 P. M., and the published route (in 1857) was:

down George Street to Prospect; up Prospect to Waterman; down Waterman to Benefit; up Benefit to Meeting; down Meeting to North Main; down North Main to Market Square; through Market Square; up Broad Street to Matthewson; through Matthewson to Westminster; down Westminster to Market Square; up College to Benefit; down Benefit to James, down James to Ferry Wharf . . .

The American Brass Band was in the lead, that year; then came the Chief Marshal, with aides at each side; next the Senior Class and the Orators and Poet; then the casket flanked by pallbearers and followed by Juniors, Sophomores, and Freshmen.

From Ferry Wharf the group embarked in large bateaux rowed by boatmen to a buoy two or three miles down the Bay, not far from Fields Point, at which place the services were held about an hour before midnight. All arrived back at the college about 1:00 or 2:00 in the morning, going by way of Waterman Street to get Professor Dunn's "Good-night!" from the window (and in return came three cheers from the students). Finally, the band played "Home Sweet Home," to set off the homeward trek that was to begin the next day.

Walter C. Bronson's *The History of Brown University* (Providence, 1914) supplies some necessary descriptive detail (pp. 297-298):

The Hearse, a buggy with the top off, supporting a genuine coffin (*Ch. Alden fecit*), with a huge black pall (ornamented with a trio of skulls each with its attendant couple of cross-bones) was drawn by four white horses, appropriately caparisoned, led by four impromptu darkies . . .

At the buoy, the coffin—filled with books contributed by the Class—was heaved overboard and textbooks in rhetoric and logic went down to the bottom of Narragansett Bay. The coffin (or box, if need be) was generally weighted with bricks and punctured, to insure a quick sinking. On one occasion, when the boring of the holes had been overlooked, an over-enthusiastic Junior jumped from the boat and sat astride the box until it began to disappear.

During the late fifties and early sixties, Whately, Campbell, and Spaulding seemed to be the least-loved textbook authors; at any rate, it was they who were buried in effigy.

Quoted below is a "requiem" by George W. Carr (to the air of "Benny Havens"), which might be taken as somewhat typical. Richard Whately was, of course, the figure responsible for such troublesome chores as logic.

From classic halls Brunonian  
Lugubrious Juniors pour  
To dump Dick Whately and his  
friends  
Upon the Stygian shore;

To pay the debt of gratitude,  
Which we so long have owed  
For *equivocal* assistance,  
In the *analytic* code.

Then sing to Richard Whately,  
To Richard Whately O,  
We'll sigh our reminiscences  
Of Richard Whately O.



Each mourner's eye is wet with  
tears—

For bitter is our woe,  
Beyond our *comprehension* 'tis  
Why Whately left us so;

The hue of health was on his face,  
When first we *fizzled* through,  
But *cramming* has done up his case  
We hope forever, too.

Then mourn for Richard Whately,  
For Richard Whately O,  
For cramming has done up the case  
Of Richard Whately O.

Then here's to Richard Whately,  
Although he was a *bore*  
May his heart no longer quake with  
fear  
At the *can(n)on's* deadly roar;

Since now life's *fallacies* he's tried,  
May he never trust them more,  
But stick to his new *premises*  
Upon the Stygian shore.

Then mourn for Richard Whately,  
For Richard Whately O,  
May no cannon's roar disturb the rest  
Of Richard Whately O.

From the land of gloom and silence—  
From Narragansett's shore,  
Comes up the wail of manly grief,  
Dick Whately is no more;

Midst the seaweed and the polyps,  
His head lies pillowed low,  
But the spirit breathes the "*dictum*,"  
To the mermaids down below.

Then mourn for Richard Whately,  
For Richard Whately O.  
May the Narragansett gently roll  
O'er Richard Whately O.

When this custom began is not certain. Bronson states that the earliest extant program is for the year 1853. S. W. Abbott, writing in *Memories of Brown*, thinks it probable that the no-

tion was introduced several years earlier. The *Providence Journal* of July 2, 1859, says that the "first burial took place at the close of the summer term of '52." In the University Archives are printed, four-page programs for the years 1853 to 1860; and it is known that there was a lapse during the Civil War. Bronson says that Junior Burials came again into favor for some time but "finally grew stale." And he quotes the *Brunonian's* opinion (of 1881) that the ceremonies gave more pleasure to "the vast crowds on the sidewalks" than to the undergraduates who had an active part in them. In 1882, Bronson notes, the celebration was omitted, and has "never been resumed in its original form."

The Archives collection of the University would welcome any material bearing on this subject, particularly manuscripts of poems and orations.

W. Eason Louttit, Jr.

« BLACK ANGELS (6:111 *et al.*). Some-time in the early twenties, I believe, my father, a photographer, received a catalogue of photographic and "art" material that included a section intended primarily for the Negro trade; angels and other religious figures were represented as black.

Kenneth W. Porter

« ANSWERS AND TRANSLATIONS "IN THE BACK OF THE BOOK" (6:190 *et al.*). *Pons asinorum* means an obstacle or test for fools (*OED s.v. pons*) rather than an aid for fools (as was suggested at the last reference).

The *OED*, moreover, states that *horse* was at one time in use in the United States as a synonym for *pony* in the meaning of an aid in translation (*vide*

pony). This tends to confirm the rather obvious view that *pony* was an aid to rapid progress.

Roland Gray

« STATE LAWS IN OTHER LANGUAGES (5:191 *et al.*). Chapter 142 of the 1908 *Laws of Maryland* is headed "An Act to authorize the Mayor and City Council of Baltimore to publish notices in German newspapers." The notices, in this case, covered local laws and ordinances.

Paul S. Clarkson

« PANDEMIC FRIGHTS (5:185 *et al.*). On the evening of May 29, 1947, Tokyo was thrown into a general fright when radio bulletins over Station WVTR, operated by the American Armed Forces Radio Service, announced that a twenty-foot-high sea monster was entering the city. The creature was said to be impervious to small-arms fire directed against it by military police. A later announcement warned all personnel to get off the streets, since the monster was derailling trains and attacking all who approached it.

The hoax succeeded in "taking in" a good share of the occupying forces and the Japanese as well. Reporters and soldiers raced into the city to identify or to oppose the serpent. At one point, three trucks and two jeeps entered the downtown area, loaded with servicemen armed with machine guns. News stories told of wives left in tears at the dinner tables.

I can imagine, with an ex-private's glee, the furore the incident must have raised at General Headquarters the next day—no, the same night. The size of the fuss may perhaps be measured by the fact that the New York papers (so

far as I could discover) carried no follow-up stories.

W. J. Holt

« CROSSING THE LINE (6:143 *et al.*). A ceremony similar in many respects to that performed on shipboard when the Equator is crossed was practiced in the northern frontier regions of North America in the late eighteenth century. A detailed account of the affair was given by John Macdonell in his "Diary" entry for August 11, 1793 (Charles M. Gates. *Five Fur Traders of the Northwest*. Minneapolis, 1933).

Macdonell, an employee of the Northwest Company, tells how he was dubbed a "*North man by Batême*." The initiation was performed by sprinkling water on his face with a small cedar branch dipped in water. He had to accept conditions reminiscent of those imposed on sailors at the Equator—not to let any novice pass without practising the same rites on him, and particularly not to kiss any voyageur's wife against her will. The ritual was touched off by the sound of "a dozen of Gun shots fired one after another in an Indian manner." And, naturally enough, the ceremony called for a potation. (An Editor's note says that an initiatory celebration of this kind was customary among voyageurs. The formality of the custom varied from occasion to occasion, but the drink was a constant, an essential.)

Frederick R. Edwards

« REVEREND JOHN SMEET (7:10). In the December, 1944, issue of the *Atlantic Monthly* is a short piece ("Title Tale," by Emily V. Wedge) on the difficulties of "tracing" some of the late Stephen Vincent Benét's characters. Several of them have all the semblance of

reality (with seemingly sound historical trappings) but when they are pushed to the wall they vanish.

I, too, wanted to look up the Rev. John Smeet when I first encountered him. But it afterward occurred to me that he belongs to the "hoax" class. The other members of the famous jury are so well known that Smeet, an obscure if at all an historical character, hardly seems to belong *dans cette galère*. I think he may be safely regarded as fictitious.

Kenneth W. Porter

« MODERN CHARACTERS IN A BYGONE MILIEU (7:29 *et al.*). Here are five possible entries:

Eric Rucker Eddison's *A Fish Dinner in Memison* (N. Y., 1941), a lush tale, in my opinion, but not without its slick mechanics; Lady Eleanor Smith's *Lovers' Meeting* (N. Y., 1940), in which the two lovers, by an old incantation spoken at midnight, are whisked back into the early nineteenth century; Esther Meynell's novel called *Time's Door* (N. Y., 1935), on the border line, one might say, between reliving the past and "seeing" it; Eleanor Farjeon's *Humming Bird* (N. Y., 1937), a tale held together by the fortunes or misfortunes of a mechanical toy that warbles; and Elizabeth Goudge's *The Middle Window* (N. Y., 1939), in which a sensitive person witnesses the re enactment of dramatic episodes.

Grace Harvard Phillips

« BUTCHER'S STRAW HAT (7:12 *et al.*). An Italian custom that may have a bearing on this American practice is mentioned in Nika Standen's *Reminiscence and Ravioli* (N. Y., 1946, pp. 52-53).

In a section describing the town of

Porzio Catone, near Frascati, south of Rome, Mrs. Standen says that the passing of winter was always heralded there by one unmistakable event: When the pork butcher replaced the "symbolic papier-mâché pig's head of his trade" with a straw hat, one knew that winter had "gone for good." Pork, the author explains, was sold in Rome—when she was a child—only from November through March. During the rest of the year, the pork butchers sold straw hats, which their wives had woven during the winter.

Ellen Kerney

« INVITATION WITH A LEER (6:184). In Congreve's *Love for Love* (Act I, scene 13) Tattle and Scandal persuade Mrs. Frail to visit their collections of pictures. The dialogue has all the implications of the modern "Come up and see my etchings."

E. K.

« OCTOBER 1: MOVING DAY (6:191 *et al.*). So far as present-day practice is concerned, October 1 was a date decided upon for a simple financial reason.

Years ago, leases on apartments (or houses) used to expire on May 1, at which time many tenants would give up their quarters and go to the country for the summer, returning to the city about November 1. Owners of city properties would thereby be compelled to carry a good share of these living units vacant for a period of five or six months each year, a practice involving a considerable financial loss. With the introduction of the October-to-October year, the unoccupied units became the responsibility of the individual lessees.

Edgar Cadmus

« HUMHUM SHEETS (6:128 *et al.*). Part of the answer, on this point, is already in. It might be well to add, however, that humhums were one of the many kinds of cotton goods imported into this country from India before the protective tariff of 1816 wrecked the trade. Others were baftas, gurrahs, calimancoes, callipatties, carriderries, chondogurries, choppas, etc. (I have been going through the Index to my *The Jacksons and the Lees, Two Generations of Massachusetts Merchants: 1765-1844.*)

Most of these names have perished, but calico and chintz survive, as do seersuckers (*sirsacars*) and bandannas—the last then merely a type of goods that had not assumed its present significance as a sort of countrified colored handkerchief.

Kenneth W. Porter

« BURIED-TREASURE STORIES (7:25). I'm not sure that this would qualify as a story in the formal sense; it was referred to at the time as a "burlesque hoax": "Captain Kidd and the Astor Fortune," ("A Remarkable Lawsuit" was the subtitle). Frank H. Head did the summarizing and the piece appeared in the July, 1931, issue of *Forum* (p. 56). It was written around the supposed recovery of a Captain Kidd chest in a cave on Deer Isle in Penobscot Bay, off the coast of Maine.

F. W.

« MODERN FOLK HEROES (6:95 *et al.*). Jay Monaghan's *Last of the Bad Men: The Legend of Tom Horn* covers the life and times of a man who was a legend before he died. Horn's feats "with saddle and gun" have (according to the

Preface) been told in ranges that he had never visited; and his incredible achievements took root in the imagination of people living in regions he had never seen. Monaghan quotes a remark of an executive of a large bank in Denver—"I'm sure that Father never saw Tom Horn but he contributed money to keep him from hanging." Yet even though Horn was credited with keeping every cowman in the state from bankruptcy, all efforts to save his life were worthless, and Horn was hanged in Cheyenne on November 20, 1904. Settlers who managed to live through the range wars with the cattle barons remembered Horn as "an assassin, a fiend." Even six or seven years ago, mothers still "frightened their youngsters with the mention of his name."

L. E. R.

« RHYMED ADVERTISEMENTS (5:25 *et al.*). An article in *Life* (June 2, 1947, p. 14) reviews some of the same facts about the Burma-Shave line-a-post jingles that were covered in the October, 1943, issue of *AN&Q* (p. 104). It adds, however, one of Allan Gilbert Odell's "earliest choices"—

Does your husband misbehave,  
Grunt and grumble, rant and rave?  
Shoot the brute some Burma-Shave.

N. H. Marsh

---

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

Contributors may, if they prefer, use initials rather than signatures.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

## The Private Press: Work in Progress



TED FREEDMAN'S PLATEN PRESS, Vallecito Lane, Orinda, California, has three projects outlined. The first is a letter-size broadside on the English founder Thomas James; to be written by Lee Grove; set in Caslon and printed on a proof press (about 100 copies, 8¾ x 11, on Van Gelder paper). Proposed but not promised is a small volume on Franklin D. Roosevelt as book collector.

This, too, is to be drawn together by Lee Grove; the printing is "still in the loose-talk stage." The third is a pamphlet on the legendary plaque at the base of the Statue of Liberty; for this Mrs. Freedman will gather the material.

The Platen Press got its start in 1935 with the issue of a story in pamphlet form, *Annunciation*, by Meridel LeSneur; printed from a "handful of type" a page at a time, on a borrowed platen press. Activity lapsed for about ten years thereafter and was revived with the gift of a sturdy little (6 x 9) hand platen press. From this has come Christopher Morley's sonnet, *Proofreader's Mind*; *Fine Printing in the Far West*, by Oscar Lewis (a reprint from *Publishers' Weekly*); a keepsake for the Book Club of California; and Christmas cards.

Mr. Freedman tells us that "nothing is produced for sale." But "trading," he believes, is "the life blood of the 'trade.'"

---

IT IS AN&Q's policy to honor a contributor's attitude or opinion on any precise point; and we are therefore obliged, in this account of the Hobby Horse Press, to forego the expression of a certain exuberance. George W. Bunn, Jr., who has it in hand (Springfield, Illinois), calls it "too casual a venture to stand up and be counted. . . ." The limited publicity that has already been given it, he explains, seems, "for some curious reason . . . to have taken some of the fun out of it." AN&Q will not be a party to further destruction, but in the interest of private-press history, we should like to list a few facts.

The name of the press comes from that of a "gay little quarterly" that for a time flourished among neighborhood children. And when the *Hobby Horse's* printer (a "Sabbath morning worker") found himself "alone and neglected amid his quads and quoins" he turned to the production of books. The first two were: *Thundering Hoofs*, a tale (of which not one copy now survives, so "inexpertly" was it bound); and *Cinderella: Her Life and Times* (set in 18-point Garamont on Arak paper; illustrated with hand-colored woodcuts as are all Hobby Horse titles; bound in wallpaper). After *Two Tales* came *The Old Knight* (1937), set in heavy Neuland; (this he wishes he had never printed). Next, *The Pied Piper* (on dampened paper). A small book of *Aesop's Fables* was followed by *The Little Green Apple* (48 pages, Goudy Old Style), introducing a rat who spoke French. Of the next four titles two have been reprinted—*Goodbye to Grimm* and *The Old Chatterton*. Last on the bound-book list is *The Benches on Nassau Street* ("with of course an orange and black cover"). Nine further titles are classed as pamphlets. In press: *Life in a Brooks Grey Flannel Suit* and *John Gay & the Beggar's Opera*.



AMERICAN  
Notes & Queries

*July, 1947*

VOLUME VII : NUMBER 4



# Index

(Notes are indicated by [n]; answers by [a].)

Bicycle railroads (a) .....	62	"I can't keep saying nothing for- ever" .....	55
"Boilerplate" (a) .....	60	Kentucky colonel (a) .....	57
Bradstreet Press and Abe Simpson ..	56	Limerick, early (a) .....	63
"Brethren of the forest" .....	55	Local winds (a) .....	62
"Buckeye" (a) .....	58	"Lue R. Spencer Traveling Library" ..	55
Buildings, new, ceremonies in honor of (a) .....	62	"Marsh rabbits" (muskrats) (a) ..	60
"Bull" Halsey .....	55	Negro 'Lecture Day' (a) .....	61
Buried-treasure stories (a) .....	63	North Carolina: "Valley of Humil- ity" .....	57
Butcher's straw hat (a) .....	60	October 1: Moving Day (a) .....	61
"Captive mine" (a) .....	57	"Open each session of Congress with a prayer . . ." .....	55
Chambers, Bert C.: printer .....	64	Opening-night customs (a) .....	60
"Chubasco" (a) .....	62	Petrarch quotation .....	56
College book fires (a) .....	58	Pirates, female .....	56
Columbia University, book burning at (a) .....	58	Presidents on floor of Congress .....	56
Creases in trousers .....	56	"School for Maturates" .....	55
"Darrah-fold" .....	55	Shivaree (a) .....	63
Devil-bird legend (a) .....	60	Silk train history .....	51
Drift-bottle clues (a) .....	63	Simpson, Abe, and Bradstreet Press ..	56
Etchings "invitation": origin (a) ..	61	"Spiv" .....	56
"Flying pancake" .....	55	Stratford Press .....	64
"Flying saucer" .....	55	"Stuck on a girl" .....	56
Folklore projects in progress .....	57	Table of contents: position .....	57
Food names, deceptive or glorified (a) .....	60	"Texas squirrels" (prairie dogs) (a) ..	60
Ghost towns (a) .....	61	Token payments for land (a) .....	58
Gleason, Elmer: printer .....	64	Trains, silk .....	51
"Gooks" (a) .....	59	Trousers, creases in .....	56
"Habits of whales" (a) .....	60	Whitman's use of <i>grass</i> (a) .....	60
Half fare, origin of (a) .....	59	Women in men's clubs (a) .....	61
"Inferior sledding, season of" .....	55	"Wup" .....	56

Cover Design by Frank Rea Sloan, Jr.

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Study in Speed: A Short History  
of the Silk Train*

THE SILK TRAIN—carrying a cargo of raw silk valued at several millions of dollars and roaring west-to-east across the Continent on a faster-than-passenger schedule—is only a little less than ten years dead. Yet even now old-timers on the western roads find it difficult to piece together a fact-worthy history of its early years.

The silk-train era began, roughly, with the turn of the century, when the industry, here in the United States, came into its own. The speed incentive that kept it alive was on the wane in the early thirties; but in a technical sense the end did not come until 1938.

It seems likely that between 1900 and 1909 rapid silk shipments were made from the West Coast to the East not on a special train carrying only silk but in cars made up with regular passenger trains. However long this half-way method may have obtained, it is certain that by 1909 a silk train, serving a single purpose, had acquired a personality in the railroad family. An article in *Harper's Weekly* (November

27, 1909), by Thaddeus S. Dayton, described it as dull-painted and windowless, yet "the emperor of trains." This early account, oddly enough, appears to be fuller than any of those that came out in the twenties, when the silk train was at its height; too, it offers excellent evidence of the fact that except for minor changes in methods of expediting and a constant whittling down of the transit hours, the silk train underwent very little transformation over a twenty-year period.

Had the speed incentive been only a very temporary phenomenon in the silk industry the silk train would never have become an institution nor would the facts surrounding it have warranted any special attention. But its influence was not so short-lived, and all in all it becomes the making of a piece of history.

The factors behind the existence of the silk train are not too easily disentangled but might be set down in this form:

From the railroad's point of view, raw silk was highly profitable cargo (even as early as 1909 it paid them four cents a pound as carrying rate); obviously enough, therefore, if an importer found himself faced with three or four bids he would accept that which assured him of the greatest speed as well as safety.

From the importer's point of view, there were a number of reasons for clinging to the speedy method of silk shipment, in spite of the costs involved. First: there is the highly volatile nature of the silk market itself. Second: the silk industry, during the silk-train era, was on a strongly competitive basis; and a saving of time was likely to mean a saving of money. Suppose, for example,



a manufacturer in New York knew that he would have a given number of spools free on a certain date. If an importer's shipments failed to meet that deadline, the delay in production might be irreparable. Third: seasonal requirements made it essential to lessen the interval spent in transit; it is conceivable that a week's lag might mean a total loss on a specific transaction. And finally: importers were eager to take advantage of a purely fiscal situation in which trade acceptances, *in New York*, could be immediately discounted — that is, they could borrow from the banks at commercial rates and use this money in turn as a loan in Wall Street; the faster the trip, the shorter the interval over which the importer's money was tied up.

That interval of transit, which was a matter of so much concern to the silk buyer, is directly related to what has long been called, in railroad language, the "zone of danger"—or, in this case, the distance between West Coast shipping point and New York. The quicker it's passed, say the railroad men, the better. Railroads, for a time at least, insured the raw silk for their own protection; the shorter the run the lower the total charges (although silk insurance, by ordinary standards, has always been high).

In the earlier days the silk was often carried by rival roads, and the excitement produced when the trains, dispatched at four- and five-hour intervals, rolled into New York almost neck-and-neck, could hardly be overwritten. The competition was not just a publicity game. Nor were the stakes merely "sentiment and prestige," as some would have one believe. It was plainly a "dollar and cents" matter. The *Harper's Weekly* article (above) covers this point

with pleasant reasonableness. There is, it explains, "more net profit in handling silk" (at the then prevailing rate) than there is in carting seventy-five or a hundred first-class passengers (*if*, says the account, one could round up that many!) across the country. For while the silk train can get by with a crew of five, the "shiny limited" demands a much heavier expenditure of labor. Moreover, the carrying road knows that if the silk is skillfully expedited there is an almost certain award of further contracts.

The fast mail steamers from Yokohama, Shanghai, and Canton (later Hong Kong and Kobe as well) carried the costly cargo across the Pacific. They docked at Vancouver, Tacoma, Seattle, or San Francisco (evidently, Portland replaced Tacoma in later schedules). The silk, in bales weighing 135 pounds and bound in water-tight wrappings (to prevent any possible absorption of dampness), was usually kept in a steel-walled hold; and several times each day, during the course of the voyage, the ship's purser was obliged to inspect the seals.

Almost before the gangplanks began to lower, the seals were broken. Immediately another gangway forward was run out, and the stevedores would stream onto the ship to unload. Hand trucks could be seen weaving in and out over the floor of the dock. The bales were then piled onto larger trucks which in turn hauled them over to the silk express that had been waiting on the tracks ready to pull out on a moment's notice.

In spite of the value of the cargo and the noise of public interest in the progress of the train, the records indicate that speed and care remained most important. The earliest of the silk trains

were as nearly "moisture, dust and damp proof as possible" and rolled on the strongest steel wheels available. The *Union Pacific Magazine* (January, 1927, pp. 8-9) describes the equipment as "of the highest standard." Express or baggage cars, it is explained, were assigned to that loading. No steam was allowed to pass through the coils of the cars carrying the silk; and for the crew's convenience, a standard coach (with heaters installed) was placed at the rear of the train. The *Railway Age*, in an article published three years later, offered a little fuller explanation (November 15, 1930). According to this account, before the cars were placed for loading all wheels were jacked up, brasses inspected, and if necessary new brasses applied. The lamps, if any, had to be removed and the stoves and other projecting parts of the cars were crated so as to avoid any possible "shifting" damage to the silk. And the doors of all the cars, after being tightened, were battened with paper to guard against water damage. Oddly enough, the Southern Pacific—according to this same source—was the only railroad using specially-designed cars for this particular mission.

All along the route—even back so far as the "godowns" or warehouses of the Orient—every possible economy of time was put into force. This, naturally, was an effort that called for the closest cooperation among operating and traffic department employees of the roads involved, as well as "advance" preparation of customs claims and the use of air dispatch between Victoria, British Columbia, and Seattle in order to get documents on the move before the ship arrived in port.

It is in the real overland journey of

the train that the local-color element must surely have come to the fore; and yet very few contemporary accounts have succeeded in setting down even a paragraph on what must have been a heart-thumping spectacle.

The *Omaha Bee News*, however, on January 13, 1929, published the story of a four-train silk fleet belonging to the Union Pacific railway system. The four trains had left the West Coast within a ten-day period; and each one of them made unexpected speeds over certain portions of the long stretch. From the Coast to Chicago, the article explained, it was the road's bid for "the raw silk traffic across the western half of the continent." But from Chicago to New York, the Pennsylvania, Baltimore & Ohio, and the New York Central railroads divided the business.

Of the four trips, said the *Bee News*, the most sensational was that made by a fifteen-car train carrying \$1,410,000 worth of silk. Between San Francisco and Cheyenne it fell behind schedule; but out of Cheyenne and into Nebraska the throttle was opened wide and 102 miles were clipped off in 91 minutes. This was Train No. 3 of the fleet, and had it made the Omaha-to-Chicago lap in the time in which Train No. 1 did it, the San Francisco-to-Chicago run would have been ticked off in 48 hours. (As it was, it bettered the Overland Limited's time by nine hours!)

One of the more impressive episodes along the way, evidently, was the inspection carried out at the Union Pacific transfer in Council Bluffs, Iowa, the scene of the great \$3,000,000 mail robbery a few years earlier. There the armed guards who had ridden into the transfer on the silk train were met by another cohort of armed guards. Two

officials, one from the Union Pacific and one from the Northwestern, walked along the cars flanked by the guards, and each seal on the baggage cars was carefully examined. Within five minutes the official transfer was made. The hard-worked engine was uncoupled and a fresh "1500" Northwestern locomotive pulled the train out again, screeching into Chicago eleven hours later.

To say that a limited was obliged to fret away on a siding in order to let the silk train by is not metaphor but fact. Robert H. Davis, in the spring of 1928, sent the *New York Sun* (see also the account appearing in the *Literary Digest*, April 14, 1928, p. 58) a description of how he was held up on a siding in Canada while a silk train, run in two sections, went roaring by. Davis was aboard the Confederation Limited, bound for the West Coast. Several of the trainmen, killing time with the passengers, told him that the cargo of the full run was valued at \$7,400,000, and that for every hour or part of an hour behind schedule the road lost a thousand dollars.

Although the Panama Canal was opened to traffic in the summer of 1914, it would seem that little or no silk was sent over this route until 1926. Submarine hazards along the Atlantic Coast, and, later, the extreme scarcity of silk (which would have encouraged the "money no object" attitude in the arrangement of shipping facilities) are probable explanations for non-use of the Canal. But between 1926 and 1929 this all-water route for raw silk had gained immensely in popularity. In spite of the longer period (i.e., by six days) over which the silk was in transit and the consequent hike in interest and insurance rates, there was a very

substantial economy in the all-water route. On a shipment of 126,000 pounds of silk, for example, the saving was well over \$5,000. The fact that the silk train survived this competition is a measure of the intensity of the pressure within the silk trade during the late twenties.

According to the American Silk Council, the passenger train movement in silk sloughed off to a very unimportant volume in 1938. The cargo was sent as freight, taking nine to ten days for the cross-country jaunt; shipments were made in carloads of 30,000 pounds (or 215 bales). Insurance rates, covering this slower form of transportation, were measurably lowered; but the records show that in spite of this drop in assessment, an excellent safety census held. In the fiscal year of 1940 to 1941, a fifty-million-dollar business was transacted, and claims were entered in the amount of only seven hundred dollars.

In 1938, too, the over-all market picture had changed. One other factor in the shift from the speedier form of transport involves a point about which very little has been written. The American Silk Council explains it in this way: Railroad employees are paid, if handling freight, on a distance basis; and if handling passengers, on a time basis. On the silk train, they were handling freight (on a passenger schedule) and wanted payment on a distance (or freight) basis because the time involved was short. From the management's point of view, this arrangement, when put into effect, made the silk train economically inoperable.

\* Three years after this impasse, raw silk shipments stopped abruptly. Pearl Harbor was all too near. The last shipment from Japan arrived in the United

States in June or July, 1941; and the last from China, in September.

When, in 1946, it was still not economically feasible to ship silk by passenger rate and when, at the same time, there was a tremendous demand for this commodity, it was flown across from the West Coast ports, sometimes in chartered planes, sometimes in smaller lots carried as baggage or freight by regular passenger air liners. The first silk to travel in this manner arrived in January, 1946 (from China); Japanese silk followed two or three months later.

At the present moment, silk stocks have piled up as a result of an arrangement between S.C.A.P. and the Japanese Government. The need for speed, obviously, has lessened; and the all-water route, via Panama, has come into greater use. In May of this year a shipment of silk from the Orient was afloat on a passage which, for the first time, carried it through the Suez Canal.

In an age of rapid technological advances, silk has new rivals. But behind a thread of silk lies more than an industry: there is an almost fabulous tradition, and of this long tradition, the silk-train era is but one high-tensioned episode.

*Crumb Wagon*

## *The Thumbtack*

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BRETHREN OF THE FOREST": anti-Russian guerillas in Lithuania (*Time*, April 14, 1947). · · · "BULL" HALSEY: Admiral Halsey claims that his nickname stems from the typing error of a drunk newspaper man, who hit a

"u" instead of an "i" in writing "Bill." · · · "DARRAH-FOLD": new technique of diaper-folding, demonstrated to a Washington, D. C., meeting of National Institute of Diaper Services, July, 1947 (*Time*, July 28, 1947).

"FLYING SAUCERS," "FLYING PANCAKES": mysterious disks, reportedly flying at various high speeds and altitudes, seen first on June 25, 1947, in the State of Washington, and later in other sections of the United States; none was located or identified; generally ascribed to a mass hallucination. · · · "I CAN'T KEEP SAYING NOTHING FOREVER": inadvertent statement by New York's Governor Thomas E. Dewey on western tour in July, 1947; seized upon by his political opponents (*Time*, July 28, 1947).

"LUE R. SPENCER TRAVELING LIBRARY": collection of American Revolutionary documents circulated among D. A. R. societies; originated in Nebraska by Mrs. Lue Reynolds Spencer, who died in Washington, D. C., July 28, 1947 (*New York Herald Tribune*, July 30, 1947). · · · "OPEN EACH SESSION OF CONGRESS WITH A PRAYER AND CLOSE IT WITH A PROBE": unofficial statement of Republican party policy laid down by Ohio Congressman Clarence Brown after Republican victory, November, 1946 (*Time*, August 4, 1947).

"SCHOOL FOR MATURATES": founded in 1937 by Dr. Charles E. Sharp, of Elgin, Illinois; designed to give old people a new interest in literature, current events, history, and handicrafts; the enrollment was restricted to students seventy or more years old; retired teachers instructed the more than fifty students (*New York Herald Tribune*, July 30, 1947). · · · "SEASON OF

INFERIOR SLEDDING": Eskimo name for summer (*Time*, June 16, 1947). \* \* \* "SPIV": current British slang meaning variously: "shady character who lives by his wits, but without the physical or mental courage to show violence or turn burglar" (from race-track parlance); an inversion of VIPS (the wartime abbreviation of "Very Important Persons"), now "a person having a good time at the expense of others"; well-dressed or dandified (of nineteenth century origin) (*Time*, August 4, 1947). \* \* \* "WUPS": working-up trials following refitting of Royal Navy vessels (*Time*, July 28, 1947).

## QUERIES

► PRESIDENTS ON THE FLOOR OF CONGRESS. President Truman pleasantly took advantage of his privileges as an ex-Senator to enter the Senate Chamber in Washington a short time ago. The Senate rule—that only Senators may speak from the floor—was waived when he made a short impromptu address. The incident, which apparently broke several traditions, makes me wonder whether other Presidents, who had served earlier in Congress, have likewise dropped their role of Chief Executive and enjoyed the amenities accorded to ex-Congressmen as courtesy gestures.

M. F. Connor

► ABE SIMPSON AND THE BRADSTREET PRESS. I would like information on Abe Simpson, who at one time operated the Bradstreet Press. Unfortunately I have no dates to offer as clues—only the knowledge that the press did function at some time and somewhere in America.

J. A.

► "STUCK ON A GIRL." Bellamy Partridge, in his *As We Were: Family Life in America, 1850-1900* (N. Y., 1946, p. 13), makes the statement that the term "stuck on a girl" originated with the nineteenth-century custom of candy-pulling. In this pleasant pastime molasses taffy was cooked on top of the kitchen stove and then "pulled." Partridge states that

there was no better way to get your arms around the lady of your choice than to stand behind her and help to extricate her hands from a wad of taffy.

I would like to know if Partridge's ascription is correct.

T. R. Cameron

► PETRARCH QUOTATION. I recently ran into a translated quotation from Petrarch: "Everything is difficult, but to live wisely is the hardest thing of all." I have looked in such books as I have for the original of this translation, but in vain. Perhaps one of your readers can tell me where, and in what words, Petrarch made this comment.

Alfred E. Hamill

► CREASES IN TROUSERS. When did the custom of creasing men's trousers come into style?

Sartor

► LADY PIRATES. What lady pirates, in addition to Anne Bonney, Mary Read, and Mme Ching, a Chinese woman of the early nineteenth century, are known to history? (I would exclude the Dragon Lady.) And has it been customary for the wife of a pirate to take over her spouse's business after his death?

Corsair

» LOCATION OF TABLE OF CONTENTS. What is the origin of the tradition, universal among English-language publishers, that the table of contents must appear at the front of a book? (European publishers, of course, place the table at the end. But in this case, why are the pages generally not numbered, even with Roman numerals?)

L. S. T.

» NORTH CAROLINA: VALLEY OF HUMILITY. Who popularized (and originated) the saying that North Carolina is a valley of humility (content) between two mountains of conceit? I have found nothing in the usual reference books.

L. S. T.

» FOLKLORE PROJECTS IN PROGRESS. The Committee on Research in Folklore, of the American Folklore Society, annually publishes in the *Journal of American Folklore* a list of folklore projects which are in progress. The writing of books, monographs, special studies, library research, and field collecting are included. Folklorists are requested to send information on their present activities to Herbert Halpert, 60 West Winter Street, Delaware, Ohio, before September 10.

H. H.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« "CAPTIVE MINE" (6:135). To the best of my knowledge the term "captive mine" was first used by F. G. Tryon in 1917. Tryon was then statistician on the staff of Colonel Leonard Ayres of

the National Council of Defense, but was assigned to the Bureau of Statistics of the U. S. Fuel Administration, which in turn worked with the Division of Mineral Resources of the U. S. Geological Survey.

This organization prepared the statistics on coal for the U. S. Fuel Administration. Mr. Tryon's work with the Bureau of Statistics was that of current development of production statistics, and the first step was the preparation of weekly statistics and the weekly report of coal production by producing fields.

It is my recollection that it was in connection with the first weekly reports of coal production that Mr. Tryon used the term "captive mine," and it is probable that the term was published in connection with the statistics so compiled in 1917 or possibly early in 1918. I cannot say for certain that Mr. Tryon invented or originated the term, but I am quite sure that he was the first to use it in connection with coal production statistics, and I believe that he did originate it.

C. E. Lisher

« THE KENTUCKY COLONEL: A STUDY IN SEMANTICS (7:3). The Louisville *Courier-Journal*, on Sunday, July 13, 1947, reprinted AN&Q's Note on the Kentucky colonel. On the editorial page of the July 16th issue of the *Courier-Journal* appeared a reply from Wallace T. Hughes, who held an executive post with the paper at the time of Governor Morrow's lavish colonelcy appointments. Mr. Hughes, with good humor, rightly corrects AN&Q's assumption that the *Courier-Journal's* "sportive treatment of Kentucky colonels in 1920 resulted from Henry Watterson's irritation at re-

ceiving a commission from Edwin P. Morrow."

Mr. Hughes explains that he himself—discerning, as he puts it, "a sort of comic opera being staged under our eyes—" began the series of editorials quoted in *AN&Q's* piece, and was careful "to keep their tone playful and good-natured, although unsparing in their burlesque of Morrow's standing army." He is convinced, he says, that Governor Morrow himself, "one of the most charming of men, with a rich vein of humor, enjoyed the fun."

He continues:

In one editorial *The Courier-Journal* reminded the Governor that he was commander-in-chief of the Kentucky navy, as well as the army; that he was neglecting the navy. Morrow had his answer to that one. I was at my desk one afternoon when the door opened and Judge Robert W. Bingham, Arthur Krock, then editor of *The Times* [Louisville], and others entered with an air of solemnity which puzzled me. Krock carried an official-looking document. The group surrounded my desk ceremoniously. Krock spoke: "In recognition of your great service in behalf of the Kentucky navy, Governor Morrow has asked me to present you, in his name, this commission appointing you Rear Admiral of the Green River Fleet."

Mr. Hughes was hesitant about bringing himself "so prominently into this story," but believed that the "best time to end an inaccuracy is at its birth."

B. A.

« *TOKEN PAYMENTS FOR LAND* (6:188 *et al.*). It is my impression that quite a few churches in the Pennsylvania German region pay an annual rent of

one red rose for the land they occupy. I can cite two instances:

The Trinity Reformed Church of Tulpehocken (a village three miles east of Myerstown in Lebanon County) contains a tablet which begins:

One Red Rose Annually paid by Trinity Reformed Church to heirs of Caspar Wistar of Philadelphia, who in 1738 gave 100 acres of land for church and school purposes. . . .

An annual ceremony is held in mid-June at which the rose is paid to an heir.

The Zion Evangelical Lutheran Church of Manheim (Lancaster County) made a similar agreement in 1772 with "Baron" Stiegel, the glassmaker. This rental lapsed after a time but was revived in 1892, and now is paid on the second Sunday in June. Mildred A. Jordan's novel about Stiegel is entitled *One Red Rose Forever*.

W. L. Werner

« *"BUCKEYE": ORIGIN* (7:10). Somewhere in the back of my memory, I have this impression of the significance of "buckeye"; the term became associated with tobacco because the buckeye, or horse-chestnut, stinks! And, by transference, the shop of a tobacco manufacturer smells, too, particularly to those who love not the weed.

J. E. Brooks

« *COLLEGE BOOK FIRES* (7:42 *et al.*). I recall a very special book burning that took place at Columbia University in 1936. Every spring the graduating class holds a song festival on the steps of South Hall. On this particular occasion, the seniors were in the middle of their celebration when a mock book-burning

began in the adjacent playing-field. The burning was conducted by certain liberal campus organizations as a protest against the Hitler book burnings in Germany. I do not remember the exact sequence of events, but before the evening was over, fire hoses were in full use, water was pouring down the steps of a neighboring dormitory, half the Barnard College fence was down, and the riot squad was called. At the end of the evening, several students were in the brig, and a number of others were nursing cracked heads.

*Donald T. Clark*

« HALF FARE (6:168). Some account of the development of the custom of allowing children to travel at half fare on public conveyances appears in Clyde H. Freed's *The Story of Railroad Passenger Fares* (Washington, D.C., 1942), where it is stated that in 1810 children under ten paid half fare on the steamboat "Raritan," running between New York and New Brunswick. Three years later, on the first boat operating between New York and Albany, children aged two to ten paid half fare; those younger, quarter fare.

In 1833, on the South Carolina Railroad, children under twelve were charged half price. The directors of the railroad, discussing in their 1838 report a state law permitting a charge of seven and a half cents a mile, stated:

There is nothing in the charter or amendments making any distinction between the price of grown persons and children; it is proposed, however, to put the latter at half price when under twelve years of age.

By 1870 the generally accepted half-fare age had become five to twelve. Six

years earlier, indeed, the National General Ticket Agents Association had adopted a half-fare policy covering the same age limits, according to the Proceedings of the Cleveland, Ohio, meeting of September 14, 1864. (It is worth noting that in Kansas children under six ride free.)

The regulation has been challenged by persons who consider that the size and weight of passengers of the half-fare ages are sometimes greater than those of adults while the responsibility of the railroads is not "reduced accordingly." The reason for the rule, of course, is that parents would probably not pay a full fare for a child, in which case neither parent nor child would travel.

In 1940 it was urged that the half-fare age limit be extended to sixteen. It was also suggested that persons under eighteen might pay the reduced rates as well, if accompanied by two persons paying the full fares. Neither of these changes met with the approval of the passenger officials.

*Thomas J. Sinclair*

« "Gooks" (7:9). It may be that "Gooks" is applied impartially to the peoples of the Pacific-Asiatic region. During the early thirties, however, the term was used in the Philippine Islands to designate the full-blooded Filipinos as distinguished from the *mestizos* or natives of mixed blood. It is possible then that the term was "imported" to Korea by American soldiers who had earlier been stationed in the Philippines.

It may be of interest to note that the soldiers invariably greeted the natives as "Joe"—a practice in which the natives reciprocated.

*G. W. H.*



« BUTCHER'S STRAW HAT (7:46 *et al.*). The parades of the "Butcher Guard" in New York City in the late 1800's provide a further clue to the "official dress" of these merchants. References to the parades appear in Frank Weitenkamp's *Manhattan Kaleidoscope* (N.Y., 1947, pp. 15 & 47) where it is stated that the paraders, mounted on horses, wore silk hats and white aprons. General Thomas F. Devoe, New York's Commissioner of Markets in the fifties, is shown in a steel engraving in his book, *The Market's Assistant*, wearing similar clothes while cutting meat in his Washington Market stall.

I. D.

« OPENING-NIGHT CUSTOMS (7:41). I have read that miners in the West used to toss nuggets of gold onto the stage, but I have no specific reference at hand.

Ellen Kerney

« WHITMAN'S USE OF "GRASS" (7:26 *et al.*). Frances Winwar, in an article in the *New York Times Book Review*, April 22, 1945 ("Fern Leaves and Leaves of Grass"), suggests the unmistakable parallel, in title, between a volume written by Sara Payson Willis (*Fern Leaves from Fanny Fern's Portfolio*), published in 1853 by the firm of Derby & Miller, and Whitman's *Leaves of Grass* appearing in 1855.

"Fanny Fern"—the author of the small book of sentiment and pathos—and Whitman were acquaintances; and Miss Winwar makes a rather strong point of the fact that Fanny's book, insignificant as it was, did sell, and that Whitman, who had followed its fortunes with some interest, was probably hopeful that a similarity in title might help to get his book into a popular market.

The (green) binding of *Leaves of Grass* was, like Fanny's *Fern Leaves*, tooled in "designs of flowers and leaves . . . but nowhere was there the least suggestion of a leaf of grass."

E. K.

« "HABITS OF WHALES" (7:24). What Mr. Runser calls "habits of whales" were also known—at least when I was a newspaper man—as "boilerplate." This came in mat form, in both long and short items. The articles were cast "type-high" and then sawed up and kept near the composing table. In this way, a piece of column filler of just the right size was always at hand.

Thomas F. Gardner

« DEVIL-BIRD LEGEND (6:184). The most complete account of the *guacharo* published within recent years appears in Eduardo Roehl's *Fauna descriptiva de Venezuela* (Caracas, 1942).

There is no direct evidence that the natives used the birds as candles, although such a thing is within the realm of possibility. But without question they do try out the enormous amount of grease from the birds and use the oil in lamps. The grease, moreover, is regarded as edible; it is used in cooking and possibly as butter.

The bird is not a West Indian species. Its nearest approach to the West Indies is Trinidad. I can find no authority for its designation as a "Rooseveltian bird." Theodore Roosevelt did not explore any of the countries where the species occurs (Trinidad, Venezuela, Colombia, Ecuador, and Peru).

John T. Zimmer

« "NEITHER FISH NOR FLESH, NOR GOOD RED HERRING (5:155 *et al.*).

To the list of foodstuffs that "enjoy the distinction of being not what they seem," I should like to add "Texas squirrels," the name, so I am told, under which prairie dogs were once shipped dressed to eastern markets. They met with ready sale until their real origin was laid bare.

I am also told that muskrats are sometimes sold as "marsh rabbits."

Kenneth W. Porter

« INVITATION WITH A LEER (7:46 *et al.*). Eva Tanguay, Ziegfeld star and ornament of vaudeville for a quarter of a century, died at Hollywood on January 11, 1947. In Chapter 2 of her "autobiography" in the *American Weekly* (San Francisco *Examiner*, January 5, 1947, p. 17, col. 3) she describes a visit to a bachelor apartment in Boston "before the day when 'come up and see my etchings' was the standard invitation." This young man, as she put it, had "the turn of the century approach": he asked her to come up and see the "colorings of [his] lights." She declined that evening but did consent to have breakfast with him in the morning. The colorings, she reported, were "breath-taking."

Peter Tamony

« GHOST TOWNS (6:171 *et al.*). Nininger, in Dakota County, Minnesota, a town with which Ignatius Donnelly was closely associated, was laid out in the summer of 1856 by John Nininger, a Philadelphia and St. Paul businessman who had become involved in large-scale real estate transactions. The community was still growing in 1858, but the Panic of 1857 was the initial cause of the death of the town, for it slowed up (and finally stopped) the sale of lots and the

citizens of the region were, in some cases, entirely "washed up." Within a relatively short time, then, a land of plenty and of grandiose civic planning became a doomed and deserted spot.

E. L. S.

« OCTOBER 1: MOVING DAY (7:46 *et al.*). May 1 was the popular moving day for New Yorkers very early in the history of the city. The point was noted in the 1790's by Médéric-Louis-Elie Moreau de Saint-Méry, whose account of late eighteenth-century America has been translated and edited by Kenneth and Anna M. Roberts—*Moreau de St. Méry's American Journey [1793-1798]* (N. Y., 1947).

The Frenchman said (pp. 165-66):

A strange habit of New Yorkers is their mania for moving on May 1, if they do not own a house. This moving must be seen to be believed. No one was able to tell me the reason for it.

F. W.

« WOMEN IN MEN'S CLUBS (6:90 *et al.*). The Chamber of Commerce of the State of New York is not a "men's club" in the popular sense of the term. It is worth pointing out, however, that this organization broke a tradition 179 years old when it invited a woman to address its members at a regular monthly meeting. Clare Booth Luce was the first woman guest speaker since the Chamber was founded in 1768.

T. O.

« NEGRO 'LECTION DAY (6:137 *et al.*). Amos Kendall, journalist and member of Andrew Jackson's famous "Kitchen Cabinet," described, in his *Autobiography* (Boston and New York, 1872),

the festivities of "Lecture Day," or the day on which the Governor of Massachusetts was inaugurated. (It can be assumed that he was referring to a period in the very early 1800's.)

The holiday, he said, came toward the end of May and farmers' boys used it for hunting or fishing. They would choose sides some days in advance, and would begin scouring the surrounding region for crows' nests. If these were found filled with young, the booty was generally taken back to the house and fed until the day of the hunt, for if the find was to count in the tally, it must be shown that it was killed on the appointed day. An old crow, for example, brought as high as ten points, while a blackbird's egg scored as low as one. The side running up the larger score was, of course, the victor.

A game known as "threshing eggs" topped off the day. For this, an egg was placed on the ground, and the thresher, standing about two rods off, was obliged to advance with his eyes shut and take a blow at the egg.

In the hunt as well as the game, the only reward, said Kendall, was the "pride of success." Farmers encouraged the hunts as a means of destroying some of the many mischievous birds.

E. P. A.

« BICYCLE RAILROADS (3:182). A rather more complete description of the New Jersey bicycle railroad, together with an adequate illustration, appears in the *Scientific American* for April 16, 1892.

It was known as the Hotchkiss Bicycle Railway. The track of the system rested on a foundation of cross ties 3 x 6 inches by 3½ feet, which were placed at intervals of six feet. Upright

wooden posts 3½ feet high were fastened to the ties by bolts and angle irons. Narrow wooden stringers connected the posts, and the top stringer had a T-shaped rail fastened to it on which the bicycles ran.

The ordinary saddle, handle bars, and propelling mechanism were used, but the rest of the cycle was of special construction. The handle bars were not needed for steering, but merely as something to hang on to. The frame of the machine was double, extending below the track rail on both sides, to a distance of 2½ feet. At the lower end of the frame was a small guide wheel running horizontally, serving to keep the machine in an upright position, and to prevent it from jumping over the track. The driving wheel, 20 inches in diameter, was in front. This like the rear wheel, was grooved to fit the rail.

Two tracks were constructed, so that the road could be operated in both directions at the same time. At suitable intervals, side tracks were placed. On these, the cycles were stored when not in use.

V. R. S.

« LOCAL WINDS (7:30 *et al.*). Pacific Coast fishermen refer to the "Chubasco" as a cyclone at sea. This storm is likely to strike at any time across the Gulf of Tehuantepec.

L. S. T.

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (6:191 *et al.*). Tunnel construction workers—"sandhogs"—traditionally celebrate the official break-through which occurs when the two opposing halves of a tunnel meet, according to a news story in the

New York *Herald Tribune*, July 20, 1947.

M. O'D.

« DRIFT-BOTTLE CLUES (6:92 *et al.*). A modern version of the practice of sealing messages in bottles and setting them adrift on ocean currents was taken over as an advertising stunt by the Raleigh cigarette company in 1945. A contestant in the tobacco company's radio program, "People Are Funny," dropped twelve plastic balls—containing this message: "The first person to wire the code 'Raven'. . . will receive \$1,000 in cash . . ."—in the sea off Southern California on December 2, 1945. One of the balls was retrieved by a Marshall Island native, 4,000 miles from its starting-point, late in July, 1947, and the reward was claimed, with the help of the United States Navy. The islander will probably fly, according to *Time*, (August 4, 1947) to the United States to receive the \$1,000 and to appear on the radio program.

T. O. Roberts

« ONE OF THE FIRST LIMERICKS? (7:31 *et al.*). A professor here at the University of California gave me this quotation from St. Thomas Aquinas as an example of an early Limerick. (Unfortunately, the exact citation was not jotted down.)

Sit vitiorum meorum evacuatio,  
Concupiscentiæ et libidinis exterminatio,  
Caritatis et patientiæ,  
Humilitatis et obedienciæ,  
Omniumque virtutum augmentatio.

The rhyme scheme is certainly not

unlike that of a Limerick; but the parody is a bit far-fetched.

Samuel T. Farquhar

« SHIVAREE (2:32 *et al.*). In Jay Monaghan's *Last of the Bad Men: The Legend of Tom Horn* (Indianapolis, 1946) there is good evidence that the shivaree custom was in full force in the West about a half-century ago.

It is mentioned in connection with young Sheriff Smalley, who was married at a time when Tom Horn was highly suspected of escape manoeuvres and demanded the closest of watching; Smalley, in order to give himself more thorough coverage, brought his bride to live with him in a suite of rooms attached to the prison. On Hallowe'en night, some of the Sheriff's friends organized a "chivaree" expedition and made a muffled approach toward the prison. Nervous Smalley, thinking that the crowd was surely headed for Tom's cell, sounded the alarm and posted his guards, and the pranksters retreated.

J. L.

« BURIED-TREASURE STORIES (7:47 *et al.*). Vincent Starratt's "Books Alive" column in the *Chicago Tribune*, July 13, 1947, offers several excellent entries.

The first two were directly suggested by Stevenson's *Treasure Island*: Arthur D. Howden-Smith's *Porto Bello Gold* and H. A. Calahan's *Back to Treasure Island*. Both are tales of buried treasure and both, says Starratt, are "admirable." The third on his list is a story for younger boys, David William Moore's *The End of Long John Silver*, in which the "indestructible villain . . . [is] at last destructible."

The columnist also suggests a lesser-

known title—Stevenson's commentary on his own pirate tale called *The Persons of the Tale* (in his *Fables*). It takes off from the end of Chapter 32 of *Treasure Island*, and Silver and Captain Smollett engage in a discussion of the morality of the piece, particularly the matter of whether either of them, since both are mere characters in a story and

victims of an author's moods, can be said to have any real existence.

P. S. C.

---

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

Contributors may, if they prefer, use initials rather than signatures.

## *The Private Press: Work in Progress*

---

THE STRATFORD PRESS, at 5066 Overbrook Place, Cincinnati 27, Ohio, reports three entries that are only vaguely "in progress": One of them is a first American edition of a British book, to be illustrated with wood engravings; on this plans have been completed and an elaborate and comprehensive dummy prepared, but the uncertainty of *when* makes Elmer Gleason hesitant about public announcement. The second is an authoritative bibliography and biography written by Herman Schauinger; again, the precise details of publication are not known. The third is Number Four of *The Stratford Book*, "a sort of private press house organ," issued from time to time; this is virtually ready.

The Press has been Mr. Gleason's private enterprise since 1921. The shop is set up in the basement of his house, and the equipment includes a job press with motor and a small hand press, a few generous fonts of foundry type, and the other items indispensable to the printing of limited editions. He himself is responsible for not only the designing, composition, and press work but, on some occasions, the binding as well.

The Latin phrase "*Fumo in lucem*" ("From darkness to light"), which appears on the device of the Stratford Press, is from a printer's mark of the sixteenth century.

---

BERT C. CHAMBERS, Concord, Massachusetts, tells us that he does not at the moment plan to re-establish the press which he set up in 1941. The memorial booklet issued in 1942—the only publication to come from the press—thus becomes a "first" and "last" edition. This was a tribute to the memory of a friend, Harriette L. Tolman (1868-1941), whose knowledge of Concord and the Thoreaus had long been an immeasurable help to historians and biographers. Henry Seidel Canby, Van Wyck Brooks, R. Ruzicka, Hubert H. Hoeltje, Walter R. Harding, and Raymond Adams were responsible for the text. The printing was done by Bert and Lucy Chambers. And the binding paper was designed by Veronica Ruzicka.



# AMERICAN Notes & Queries

*August, 1947*

VOLUME VII

:

NUMBER 5



# Index

(Notes are indicated by [n]; answers by [a].)

<p>American Company of Booksellers — 73</p> <p>Authors' self-allusions — 74</p> <p>Baltimore, white steps in — 73</p> <p>Barrie, J. M.: ballet-fantasy — 73</p> <p>Bergoff, Pearl L. — 72</p> <p>"Bogus," etc. (a) — 75</p> <p>Bowdoin College, book burning at (a) — 79</p> <p>Brown University, book burning at (a) — 79</p> <p>Buried-treasure stories (a) — 78</p> <p>Butcher's straw hat (a) — 77</p> <p>"Cartmen," mid-nineteenth century (in N. Y. C.) — 68</p> <p>Chimney sweeps in America (a) — 75</p> <p>College book fires (a) — 79</p> <p>Columbia College, book burning at (a) — 79</p> <p>"Deltiology" — 72</p> <p>Devil-bird legend (a) — 76</p> <p>Dille, J. M.: printer — 80</p> <p>Indiana University: student battles (a) — 75</p> <p>Irving, Washington, on the <i>grand moving</i> — 67</p> <p>"King of Strike Breakers" (Pearl L. Bergoff) — 72</p> <p>Magnetic Hills — 73</p> <p>"Marshall Gap" — 72</p> <p>May I: New York City's early "moving day" — 67</p> <p>"Mother Church of Mother's Day" — 72</p> <p>"Newburyport Plan" — 72</p>	<p>New York City, brief history of moving day in — 67</p> <p>Newspaper, German-language, in San Francisco — 74</p> <p>Nicknames, railroad — 73</p> <p>"Ninety-seventh Senator" — 72</p> <p>Oaths, professional (a) — 76</p> <p>October 1: New York City's modern "moving day" — 67</p> <p>Opening-night customs (a) — 78</p> <p>"Pilgrim's Railroad" — 72</p> <p>Pirates, female (a) — 74</p> <p>Racing, counterclockwise (a) — 76</p> <p>Railroad nicknames — 73</p> <p>San Francisco, German-language newspaper in — 74</p> <p>Silver Quoin Press — 80</p> <p>Smith, Edgar W.: printer — 80</p> <p>Soldier and sailor "clubs" (a) — 77</p> <p>"Spiv" (a) — 75</p> <p>Stationers' Company (London): oath (a) — 76</p> <p>Steps, white, in Baltimore — 73</p> <p>Thornycroft Press — 80</p> <p>Token payments for land (a) — 77</p> <p>Trade school, first, in America — 72</p> <p>"Trizonia" — 72</p> <p>Trousers, creases in (a) — 75</p> <p>Vans, moving — 70</p> <p>Warning cry — 73</p> <p>Whiteside, Garrett: "Ninety-seventh senator" — 72</p> <p>Women in men's clubs (a) — 77</p>
---	--

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*The Life and Times of  
New York's Moving Day*

IT MAY be assumed that Benjamin Franklin's maxim on the hazards of domestic restlessness ["Three removes is as bad as a fire"] put little or no fear into the denizens of lower Manhattan Island. For as early as 1790, the year of Franklin's death, that malady known as "moving day" was, in New York City, as common as a cold. William Maclay, distinguished Senator from Pennsylvania, referred (in his *Journal*) to May 1 of that year as the "day of general moving in New York, being the day on which . . . leases chiefly expire."<sup>1</sup>

From the time of the early Dutch until the end of the nineteenth century, May 1 was the all-popular day, and, as Maclay suggested, this fact was not unrelated to rental practices. The Dutch, indeed, appear to have brought the May 1 tradition with them, for the custom is deep-rooted in Dutch annals. Washington Irving, however, was inclined to regard the May Day rite not so much as a carry-over of European folkways as a kind of memorial to the historic Dutch

migration from Communipaw, on the west bank of the Hudson, to the "pleasant island of Manna-hata."

Houses were turned inside out and stripped of the venerable furniture which had come from Holland; all the community . . . was in commotion . . . everybody laden with some article. . . . In each boat embarked a whole family. . . .

This exodus, said Irving, "took place on the first of May, and was long cited in tradition as the *grand moving*." In the same source, moreover, there is a nice indication of the degree to which the mania, even in 1809, had affected the lives of New Yorkers. For the anniversary of that first May 1 migration

was piously observed among the "sons of the pilgrims of Communipaw," by turning their houses topsy-turvy and carrying all the furniture through the streets, in emblem of the swarming of the parent-hive . . .<sup>2</sup>

This odd convention might never have enjoyed so long a life had it not been the basis on which leases (largely oral, at that time) were "drawn up." By custom, a tenant whose lease was not to be renewed was to have his belongings off the premises by noon of May 1. Obviously, many a tenant was obliged to stay on until the last moment for want of a place to move to; and this, in turn, forced the incoming tenant, also, to hold off until the eleventh hour. The cumulative effect of a series of such operations is clear enough. Nor is it difficult to see why moving day was something of a comedy to the artist and yet a minor tragedy to the subject who "sat" for him.

For the purposes of this Note it is convenient to divide New York City's



history into two periods: the first running from the late seventeenth or early eighteenth century to about 1890 (i.e., the "May 1" era); and the second, from 1890 to date (the first half of which interval saw the October 1 date slowly and finally replace May 1). The mark is an arbitrary one but it suggests, roughly, the beginning of an era when the social habits of New Yorkers were thrown—by war, inflation, depression, expansion—into new patterns.

Into the first period, naturally, falls the bulk of the color, quaintness, and occasional comic relief. The contemporary accounts, if only because of their relative rarity, are highly readable source material. Within four years of Maclay's observation (above), the visiting Frenchman, Moreau de Saint Méry, wrote [1794]

A strange habit of New Yorkers is their mania for moving on May 1, if they do not own a house. This moving must be seen to be believed. No one was able to tell me the reason for it.<sup>8</sup>

There is ample evidence to show that this recurrent spring-time scourge of chaos and congestion went on without even partial relief. The ever-fruitful *Diary of Philip Hone* reports the pleasant weather of May 1, 1839, calling it a comfort to "jaded wives and fretting husbands," for there was on that day a "great deal of moving in the streets out of Broadway, in the upper part of the city." He added, however, that there seemed to be less transfer than usual "amongst the tenants of good houses." Two years later, Mrs. M. E. Hewitt, in a piece for the *Southern Literary Messenger*, described New York City's madness in these terms:

The sidewalks and doorsteps yonder are littered with fragments of straw and paper; and from the open hall-door of the opposite house, issue two men bearing a hand-barrow, laden with divers articles of china and glassware, pictures, &c . . . 'tis moving day—the dreaded "first of May!"<sup>5</sup>

Through the 1840's and probably most of the 1850's it was a relatively small-scale operation. Most families owned their own houses and the influence of a "floating population" was not yet at work. The unsightliness of the manoeuvre—which every diarist records, either bluntly or indirectly—was largely a fault of the prevailing cartage methods. Until the middle of the century (and to some degree later) the so-called public cartman was the master of ceremonies. He it was who held the whip over an underfed nag and a two-wheel cart having an original maximum capacity of a small chest of drawers.<sup>6</sup> Yet by combination of undue optimism and the sweet assurance that the client moved at his own risk he succeeded in piling onto that wisp of a frame the bulk of a family's possessions. The stack, obviously, could extend upward and backward only to that point where the balance was still noticeably maintained. And if the cartoonists of the day can be trusted, many a cartman defied the law of leverage and light-heartedly threw on just "one more piece," only to find that the beast of burden, on the other side of the fulcrum, was being slowly raised off the ground.

Moving fees, in the heyday of the cartmen, were necessarily low. For surely an outgoing tenant who innocently supposed that his lares and penates would be handled with care and who expected to arrive at his new quarters with more



storage firms were founded—the Lincoln Warehouse and the Manhattan Storage and Warehouse. These two, like the Morgan enterprise mentioned above and the Chelsea firm established in the middle nineties, are still in existence today; but unlike the rest they were outgrowths of safe-deposit companies.

Obviously enough, the rising storage industry was not to be retarded by an obsolescent van service. The first closed vans for domestic moving seem to have made their appearance between 1876 and 1880; at any rate it is over this period that Morgan and Brother experimented with them. These new box-like horse-drawn vans, to be sure, shielded the sofas, rugs and antimacassars. But the driver, perched on a small seat at the front, was—as ever before—exposed to the elements; and, with almost freakish regularity, May 1 was a wet day. His only salvation was a large blanket with which he wrapped himself up like a mummy. Some of the vans, possibly later ones, had the merest suggestion of a stoop across the front, no more than a narrow cowlick-like strip which by curling slightly upward was designed to spare the driver the added annoyance of sitting under what amounted to an eave-less roof.

The proportions of the enclosed van were exactly those of Barnum's familiar menagerie wagons. A number of moving firms—presumably in the effort to make the most of the parallel and to enjoy, at the same time, a little self-edification—made a direct borrowing from the great showman and painted their vans with what was known as "English vermilion," containing a genuine imported pigment. One can only assume that the moving industry over this period was making every effort to bring an element

of beauty into a trade that for decades had been associated in the public mind with an inevitable unsightliness (for the finest furniture was a sad-looking lot when piled at uncomfortable angles on a rope-bound dray). The closed van had at last, then, drawn the shades, and the only thing that really mattered, so far as appearances were concerned, was the state of the exterior. With the peak of this aesthetic awakening came the practice of decorating both port and starboard with panoramic art. For some unexplained reason, the accent on patriotic or chauvinistic scenes ("Washington Crossing the Delaware" was among the most popular) was confined to New York City. Other urban regions concentrated on the home-sweet-home touch, with fireside and family glimpses.

The enclosed van, however, did not entirely replace open-wagon domestic hauling. The low-sided "platform spring furniture wagon" was much in evidence in the early 1900's. A very handsome specimen in this category is described as having a dark green body, red or yellow gear (neatly striped), duck cushion, chain end gate, and "plush rail 'on top of panels."

Before considering what has been arbitrarily designated as the second period [i.e., the nineties to date] it is necessary to run back to 1869, the year of New York's first apartment house. This five-story structure at 114 East Eighteenth Street—still standing today—was cooperatively owned and popularly known as the "French Flats" (assumed to be an influence of Parisian architecture). In the seventies and eighties came others, among them the "Navarro Apartments" (where Essex House now stands). But in general the living habits of New Yorkers did not change to any

marked degree until the early 1900's, when people in the middle- and higher-income brackets were giving up out-moded houses and signing apartment leases. This, obviously enough, hastened the so-called "floating" characteristic. It was with the middle and late nineties that the real estate owners were beginning to see an economic disadvantage in the lease which expired on May 1. For the tenant, under this agreement, might easily take his family to the country for the summer and return in the fall to sign a short-term lease. In order to escape this summer slump in rentals, New York landlords were therefore anxious to introduce the notion of October-to-September leases. In 1897 Lincoln Steffens noted the fact that "residence districts of the city move on October 1st." This, actually, was hardly more than the beginning of a very positive trend; and not until two decades thereafter was the May 1 moving date entirely abandoned.

Much of the chaos in landlord-tenant relations during (and after) World War I was laid to the effects of the Ottinger Law, enacted in 1918; and most noticeable of these was the prohibiting of oral leases of more than one month's duration. In the two years immediately following, eviction cases piled up in the courts. Chapter 130 of the Housing Law of 1920, applying only to New York City, did much to remedy the ills. Primarily, it brought about what amounted to a universal October 1 moving day. By the 1920 law, the older statute permitting oral leases of a year's length was again put into effect, and agreements in which the duration of occupation was not precisely specified were deemed to continue until "October 1 next after . . . possession." Over the 1918-1920 emergency, property

owners, finding themselves unbound by leases, sold their houses to speculators who immediately raised the rents, made a resale, and captured a high margin on the new basis. (It was during this period that the term "leaster" came into the language. The word was applied to a lessee who followed the vicious practice of exacting excessively high rates.)

The legal end of that era which saw both May and October moving days came, then, in 1920. But there is at the moment a very strong feeling—among real estate and storage men—against allowing all moving operations, in normal times, to fall within what is said to be a ten-day period (i.e., September 20 to 30). And it is more than likely that within the next few years some system of staggered leases will be worked out for New York tenants. Whether Gothamites will resent this encroachment upon their right to suffer remains to be seen. For it is no secret that they have not only tolerated this madness of move-while-the-town-moves-with-you but even cultivated it. They have moved when rents were low, and when they fell lower still. They have moved when rents were high, and when they went higher still. And they have moved when rents were stable. Nor will they be stopped in this barren year of 1947 by anything so slight as the want of a place to move to.

#### *Pantechicon*

1. *The Journal of William Maclay* (N. Y., 1927), p. 245.
2. Washington Irving, *Knickerbocker's History* (N. Y., 1928), pp. 52-53.
3. *Moreau de St. Méry's American Journey* [1793-1798] (N.Y., 1947), pp. 165-166.
4. *The Diary of Philip Hone* (N. Y.,

1927), Vol. 1, pp. 394-395.

5. M. E. Hewitt, "An Hour at my Window on May Morning," *South-ern Literary Messenger*, September, 1841.
6. *Laws Relating to Carts and Cartmen* . . . (N. Y., 1850) explains (p. 8) that these "furniture or spring carts . . . shall be ten feet in length, and no more; and four feet and four inches in width, and no more; and the tires thereof shall be not less than two inches in width. . . .
7. Augustus Comstock, "The First of May," *Harper's Weekly*, May 4, 1867.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

DELTIOLGY: postcard collecting; from Greek *deltion*, diminutive of *deltos* (writing tablet) and *-ology* (*New York Times Magazine*, June 22, 1947). . . .

FIRST TRADE SCHOOL IN AMERICA: established, about 1907, in Buffalo, New York, by Frank Lawrence Glynn, who died July 29, 1947, in New York City (*New York Herald Tribune*, August 1, 1947). . . . "KING OF THE STRIKE BREAKERS": Pearl L. Bergoff, who died August 11, 1947, in New York City; made a specialty of breaking up industrial disputes; employed "finks," "nobles," and "missionaries" (men who circulated among strikers' families in the effort to convince them that the strike was futile); also nicknamed "The General" and "The Red Demon" (*New York Herald Tribune*, August 13, 1947).

"MARSHALL GAP": period of waiting before the "Marshall Plan" (enunciated

June 5, 1947, by Secretary of State Marshall) might become effective (*New York Times*, August 9, 1947). . . . "MOTHER CHURCH OF MOTHER'S DAY": Andrews Methodist Church of Grafton, West Virginia, where Anna Jarvis, founder of Mother's Day, arranged church services in honor of her mother and "all mothers of Taylor County" on May 12, 1907 (*New York Times Magazine*, May 11, 1947).

NEWBURYPORT PLAN: proposal introduced in Newburyport, Massachusetts, in April, 1947, to cut retail prices 10% in the hope of starting a nation-wide lowering of prices; promoted by Norman J. Randell, John Swanson, and Raymond Ross, town merchants, who set up a Committee of Thirteen to direct the plan; received much publicity but died in a matter of weeks. . . . "NINETY-SEVENTH SENATOR": Garrett Whiteside, aide to Arkansas members of Congress, who died in Washington, July 2, 1947; for many years Washington correspondent for Arkansas newspapers; typed the original draft of the 1917 declaration of war on Germany; as Clerk of the Senate Committee on Enrolled Bills, he delivered the 1941 declaration of war on Japan to the White House for President Roosevelt's signature; given his nickname by members of the Senate (*New York Times*, July 4, 1947). . . . "PILGRIM'S RAILROAD": the railroad running from Medina in Saudi Arabia to Transjordan and Syria; built in 1908; used largely by pilgrims to the Holy City; destroyed by British in World War I (*New York Times*, July 6, 1947). . . . "TRIZONIA": the three zones of Germany occupied by American, British, and French forces, now largely unified (*New York Herald Tribune*, September 10, 1947).

## QUERIES

» **AMERICAN COMPANY OF BOOKSELLERS.** In 1802, Mathew Carey, the Philadelphia publisher and writer, invited American booksellers and printers to set up an association devoted to the furthering of their interests. He drew up a constitution fashioned after that of the English Stationers' Company; and, at a meeting held in New York City, Hugh Gaines was elected the first President of the American Company of Booksellers. According to the brief account in Bradsher's *Mathew Carey* (N. Y., 1912), the society flourished for several years and then collapsed because many of the publishers refused to abide by the fair-practice rules of the association.

Beyond the account by Bradsher, I find no detailed material on this organization, the first of its kind in America. I should like to know what—if anything—has been written about the Company; or, failing that, something of the whereabouts of the original account books and minutes.

E. L. T.

» **MAGNETIC HILLS.** Five miles out of the city of Moncton, New Brunswick, there is a spot where motor cars, in defiance of all laws of gravitation and without engine action, seem to travel uphill. There is a region in Georgia, too, where virtually the same thing may be observed. What other "magnetic hills" are there?

L. S. T.

» **WHITE STEPS IN BALTIMORE.** I have often wondered why the doorsteps of Baltimore houses—at least those seen from the train—are whitened. A like

refinement seems to be lacking in other American cities. In the North of England, however, the custom is—or was, fifteen years ago—fairly common. Is the Baltimore fashion, then, a carry-over of English influence? If not, how old is the practice?

Edward Y. Ramsay

» **CHURCH SUPPERS.** I should like to know something of the history of church suppers in America. I refer, of course, to those community gatherings for which all the food and services are contributed by members of the church or parish and the proceeds of which are used to meet various church needs. With what denomination did they originate? In what part of the country? And when?

A. H.

» **WARNING CRY.** Before the era of sanitation in Europe, when slops were thrown out of upper windows into the street, a cry of warning to the passers-by was customary. I should like to know just what this cry was.

G. V.

» **RAILROAD NICKNAMES.** Many railroads, particularly the slower branch lines, have been given nicknames by their waiting passengers. I have recently come across one for an Alaskan railroad, The White Pass & Yukon, running from Skagway to Whitehorse. In this case the initials have been turned into "The Wait Patiently and You'll Ride." What others, past and present, can your readers name?

E. E. Stoller

» **BARRIE'S BALLET-FANTASY.** Sir James Barrie wrote a short fantasy called "The Truth About the Russian Dancers," first

produced in March 1920 and revived six years later in an altered and abbreviated form. Music for the original production was by Arnold (now Sir Arnold) Bax and *décor* by Paul Nash; presumably, the same was true of the revival.

Denis Mackail states in his work on Barrie—*Barrie, The Story of J. M. B.* (N. Y., 1941)—that “no less than ten typescript versions of this ballet-fantasy, in its one-act form, were discovered . . .” (p. 544).

Has one of these manuscript versions made its way to this country? No doubt Sir Arnold Bax has one—that which was used as the basis of the first performance. But before attempting to get information from him, or from any other British source, for that matter, I should like to know what might be turned up here.

Sykes Hartin

» GERMAN-LANGUAGE NEWSPAPERS IN SAN FRANCISCO. I am trying to unearth copies of German-language newspapers published in San Francisco prior to 1853. The *Union List of Serials* makes no entry before that date; and yet the *Staats-Zeitung* began publication in July, 1852. It seems possible, therefore, that there were others.

Ruth Teiser

» AUTHORS' SELF-ALLUSIONS. For some time I have been collecting passages in literature in which an author makes an allusion to himself. Cervantes does it in *Don Quixote* when he pitches the writings of Cervantes out of the knight's library. William Faulkner does it in his novel *Mosquitoes*, when one of the characters recognizes him (W. F.) among some dancers in a “joint.” And G.B.S.

does it in *Fanny's First Play* when one of the critics who have come to see Fanny's play suggests that the real author of the play must be Shaw—because there are disagreeable ideas in the show.

I shall be glad to have references to other allusions of this kind.

Sarah Chokla Gross

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« LADY PIRATES (7:56). In South China, in the early thirties, I heard—from the natives—a number of stories of a female pirate called Hon-cho-lo, who assumed command after her husband's death, some time in 1921. Her headquarters, as I remember, were near Pakhoi (between Hong Kong and Canton), and she was considered to be first-rate in this profession. I believe she had at one time about fifty sea-going junks under her command; and she had the—probably unique—distinction of serving as a full colonel of the revolutionary forces during the uprisings of the early twenties. Later, she went back to sea again and was, I believe, killed on a piratical expedition.

Horace Smith, in his biography of filibuster Captain George B. Boynton (*The War Maker*. Chicago, 1911), devotes a chapter to an Irish woman pirate, Katherine Crofton, who operated in the Orient in the 1870's. Guy Boothby wrote a novel about her; he called it *The Beautiful White Devil* (N. Y. & London, 1896).

From my knowledge of Oriental pirates, I would say that it is no more usual for a wife to assume command on

her husband's death than for a widow of an industrial magnate to take over direction of a corporation.

Richard Gordon McCloskey

« "BOGUS," ETC. (2:88 *et al.*). [Our attention, a while ago, was drawn to a short piece—on another use of the word *bogus*—by W. L. McAtee, appearing in the "Miscellany" section of *American Speech*, December, 1944. There it was explained that at Indiana University, Bloomington, Indiana, thirty-odd years ago, the sophomores used to issue "boguses" or "scurrilous handbills or broadsides, upraiding and threatening the 'freshies.'" These were posted at night and were an effective part of the traditional "scraps" between first- and second-year students.

In reply to a letter from AN&Q, Mr. McAtee reports that nothing further, on this use of the word, has turned up. However, he sends us a copy of one of these alarming handbills; and because of its evident rarity, we quote the "text" below in full. —*The Eds.*]

CRAWL OFF THE EARTH / INSIPID  
FRESHMEN SNAKES / Take heed reptiles, scandal beasts of the earth, wiggle your [*word missing*] rancorous, odious combination of viscous sliminess from our sight. / HASKINS / Ye long fanged copper-headed puff adder, who vomits pukey suppuration, from which we pull / MILLER / a mouthy imp, exhaling foul air. / O'DONNELL, / Rotten to the flabby core, whose sides, seething with pumlet sores and repulsive festers, cast off the putred [*sic*] scales. / RAGSDALE and COOPER, / Disgustingly precise, with petrified smiles. / PFAFF, / An arrant coward, dipped in a bloody caldron, whose head was shaven like a convict. / Harass us no longer with

your presence, ostentatious by its insignificance, inflated with garrulous bombast, and boastful arrogance. / Beware / Ye dribblings of Hell!

« CHIMNEY SWEEPS IN AMERICA (3: 172 *et al.*). It seems likely that the use of sweeps here was much more widespread than the earlier replies would indicate. The sweep, at any rate, was considered essential during the early years of New York City's history. *Reports* of the Common Council (*see* Vol. I, p. 184) cite the appointment of one William Butler as "chimney sweeper" on December 23, 1686. The mayor, in assigning the task, required him "frequently to passe through all the Streetes Lanes and Passages" in the City, and to make "such noise or Cry" as might "Discover" himself to the inhabitants. His fees were prescribed in the mayor's warrant.

T. E.

« CREASES IN TROUSERS (7:56). The first successful introduction of the crease in men's trousers was made by Edward VII of England, who as Prince of Wales visited the United States in 1860. The Prince at that time, according to R. Turner Wilcox (*The Mode in Costume*. N. Y., 1946), wore the crease at the sides of the leg as well as at front and back. The custom of placing the crease front and back only was one that came into vogue in the nineties; this later innovation originated with army officers.

G. V.

« "SPRY" (7:56). This newly-popular word in British usage has had its origins thoroughly, if inconclusively, examined. Lord Rosebery, the famous racing man, says that he has known the word, in the



sense of a bookmaker's helper, for forty years. A contributor to the English press cites a 1690 letter in which there is an allusion to "gypsies and 'spivics.'" Still another source holds that it is a police abbreviation for "suspected persons and itinerant vagrants."

The etymological comments were covered in an AP dispatch of August 7, 1947, from London. Regardless of its origin, the word seems to be very directly applied, at the moment, to one who makes money in a variety of dubious ways and is at home in the black market.

R. T. Jones

#### « PROFESSIONAL OATHS (6:172 *et al.*).

In the reign of George III, the Worshipful Company of Stationers, the oldest printers' association in existence, exacted the following oath from candidates for admission to its membership or freemanship:

You shall Swear to be Good and True to our Sovereign Lord King George; and to be Obedient to the Master and Wardens of this Company, in all lawful Manner: You shall also keep Secret all the lawful counsel of this Fellowship; and all Manner of lawful Rules and Ordinances for the good Ordering of the said Fellowship, ye shall to the best of your Skill Observe and Keep; and to your Power ye shall be Well-willing, Helping, and Furthering, to the good Governance and Wealth of the same Fellowship; and shall not be party or privy in any Counsel or Device that may be to the Hurt or Hindrance of the said Company, or to the Overthrowing and Breaking of the good Laws and Ordinances of the same; but all such practices, Counsels and Devices you shall disclose to the said Master and

Wardens of the Company, and then labour to hinder and break as much as in you lieth. So help you God.

(This oath was quoted in the *Inland Printer*, April, 1926, page 66.)

Ellen Kerney

« RACING: ALWAYS COUNTERCLOCKWISE? (6:185). Horse races conducted at Belmont Park in New York were run clockwise until 1920. This form is, of course, the custom even now in England. But counterclockwise has been the rule, here in the United States, for some years.

Rae Eno

#### « DEVIL-BIRD LEGEND (7:60 *et al.*).

That the devil bird or *guacharo* might be used by the natives of northern South America as a candle seems reasonable enough, particularly when one recalls that fishermen along the coasts of British Columbia and what was once Oregon Territory made use of the *Thaleichthys pacificus* (or "candlefish") in exactly the same manner, eighty years ago. This marine animal is about the size of a smelt, to which it is related; it is caught by moonlight and gives a pearliness to the surface of the water.

*Harper's Weekly*, August 3, 1869, carried a rather long and somewhat amusing account of it, describing the species as "clad in glittering armor" and "fat beyond conception."

The fish, it explains, are dragged in by use of a huge comb or rake with teeth of either bone or sharp-pointed nails; and in a good haul three or four fish will be speared fast onto each prong. Of the next—rather barbaric—operation I will merely quote a few lines:

They do not gut or in any way clean the fish, but simply pass long smooth sticks through their eyes, skewering on each stick as many as it will hold, and then lashing another piece transversely at the ends to prevent them from slipping off the skewer.

The fish are then dried, smoked, and packed in bark or rushes.

It is held to be next to impossible to "broil or fry them, for they melt completely into oil." Then follows an explanation of how they are used as lamps. The dried fish are perforated from head to tail by means of a long hard-wood needle, and a piece of rush pith is drawn through, to serve as a wick. For a candlestick the natives use merely a piece of wood with a cleft at one end large enough for holding the fish.

S. O. M.

« **TOKEN PAYMENTS FOR LAND** (7:58 *et al.*). A single red rose, presented at West Grove, Pennsylvania, on September 5, 1947, fulfilled the rental provisions of a deed signed 216 years ago by William Penn. The rose was a token payment for the use of the Red Rose Inn, standing on property originally granted Penn by the King of England. Amy Penn-Gaskill Hall 2d, a tenth direct descendant of William Penn, received the blossom from Elizabeth B. Graves.

M. A.

« **SOLDIER AND SAILOR "CLUBS"** (6:16 *et al.*). American soldiers who have been prisoners of war have set up an International Association of Barbed Wire Clubs. Gen. Jonathan Wainwright, recently retired, is lifetime honorary president of the Association.

T. W.

« **WOMEN IN MEN'S CLUBS** (7:61 *et al.*). An illustration of the vigor with which the no-women rule is enforced has turned up in "The Lyons Den," August 8, 1947. Leonard Lyons reported a luncheon in Hollywood given by Jerry Geisler in honor of Judge Samuel Leibowitz. It was held in the Jonathan Club, a men's club where "no women are permitted above the third floor." Mrs. Leibowitz was therefore taken to the eleventh-floor dining room by means of an elevator in the rear of the building. When the guests left, several hours later, the elevator operator was noticeably disturbed and explained that he was "not permitted to take any lady up or down." Bailiff Al Wolff, of Los Angeles, showed the operator his official badge and announced that the lady was in his custody. "Only by submitting to arrest," said the columnist, was Mrs. Leibowitz allowed to break precedent by entering the elevator.

K. M.

« **BUTCHER'S STRAW HAT** (7:60 *et al.*). In "Old Market House gets New Facade" (New York Times, pp. 1-2, October 27, 1940) is mentioned something of the custom at (the now revamped) Washington Market.

The author contends that the "aristocrats" in the market world in the early days were the butchers, regularly referred to as "merchants." Very often a butcher was a bank director as well—and active in civic affairs. He might, therefore, arrive at the market with his high hat and long-tailed coat, which would be immediately replaced by a white apron.

This suggestion is in keeping with a notion mentioned at AN&Q 7:12, and might indicate that high hats and straw

hats may have been part of the same tradition.

E. K.

« OPENING-NIGHT CUSTOMS (7:60 *et al.*). A reader at the last reference mentions the miners' custom of tossing gold nuggets onto the stage. It is my recollection that in the obituaries of Lotta Crabtree there is a description of this form of approval, dating from the time when she was a child performer.

*Olybrius*

[Whether legend or fact, it is said that at Lotta Crabtree's first stage appearance—in a gambling hall at a mining camp at Rabbit Creek (California?)—she picked up the nuggets and put them into an upside-down stovepipe hat. When she lifted the hat into the air the audience could see that it had no top, and meantime the gold, of course, had spilled out. This, then, was the signal, and the miners immediately popped more nuggets into the same old hat.

She was reputedly only eight years old at the time; and her evening's routine included clog dancing and banjo playing.]

« BURIED-TREASURE STORIES (7:63 *et al.*). Mebane Holoman Burgwyn has just published a very readable story called *River Treasure* and dealing with Negroes living on Oconeechee Neck at the mouth of the Roanoke River. The buried treasure is the family silver hidden from the Yankees during the Civil War. It was set into the creek behind the plantation home. But because the cache had been hastily made and only one of the little boys lived to remember the spot, it remained undiscovered for a long time. Finally, after a heavy flood,

it was brought to light, and it is around this recovery that the story is written.

Charles M. Adams

« Accounts of some early Maine treasure legends can be found in *Portland City Guide* (1940). Four figures covered there are: Captain Kidd, Captain Keiff, George Jewell (after whom Jewell Island, on the outer rim of the Casco archipelago, was named), and Captain Chase (an early rum bootlegger who kept his prize in a secret closet between two floors of his house).

Ellen Kerney

« An interesting, although non-fictional, report of buried treasure appears in the life of Sir William Phips, as told by Cotton Mather in his *Magnalia Christi Americana*.

C. D.

« *Harper's Magazine* for June, 1947, ran an article (p. 547) on "Where to Find Buried Treasure," by C. Lester Walker. The account is made up of a number of sensational "revelations" on treasure burials reported to the United States Treasury Department and held in what is unofficially known as the "treasure trove file." The range, in variety and location is, of course, almost without bound: a wagon load of gold in a Wisconsin swamp; a deposit of four million dollars in gold coins "within eight miles of Times Square"; the "lost" mines of the West, which every year send thousands of Americans on a fruitless search; and the sunken treasures off the coast of Florida, most of which are supposed to have been cargo of early Spanish vessels.

A. R.

« COLLEGE BOOK FIRES (7:58 *et al.*). A book burning was carried out at Columbia College in 1925 in dead earnest. It followed the final exam in "C.C." (that widely-heralded course in contemporary civilization that has now grown to a two-year length). There were at least twenty copies in the blaze, on South Field. (Title: *The Making of the Modern Mind.*)

The basis of our resentment had nothing to do with the subject matter or argument of the book; what we disliked was the form in which it was given to us—badly mimeographed, on poor paper, and done in ink that continually smudged (virtually every second word was illegible).

Thomas F. Gardner

« Bowdoin College went in for very elaborate funeral pyres—particularly in the mathematics field. It is hard to tell just how early these ceremonies were introduced, but they were certainly highly popular in the fifties, sixties, and seventies. The remains—whether of "Calculus" or of "Anna Lytica"—were borne on a bier and burned on a pyre. The ashes were laid in a coffin and buried. Even so final a detail as a properly inscribed tombstone was not neglected. Louis C. Hatch's *The History of Bowdoin College* (Portland, Me., 1927) quotes the Brunswick *Telegraph's* account of the burial of Calculus in 1859. The "eulogist" and the "elegist," by this report, wore

dickeys of monstrous size running out into triangles as sharp as the severest reprimand ever received by unlucky student, neglectful of his duties. . . .

Onto the pile of inflammable stuff—"8 or 10 feet square and 12 or 15 feet

high"—were set the bier and books, and immediately the torch was applied.

The same source reports that when members of the Class of '77 burned "Anna" in 1874 "groans and sobs accompanied the eulogy and elegy." Evidently it was for this occasion that only a hundred "mourning programmes" (usually bearing a picture of a coffin, Latinized list of participants, etc.) were printed. And the unwelcome shortage was said to have forced collectors of Bowdoin memorabilia to pay "fabulous" prices for these doleful items. Members of this same class, on a return to the College in 1897, found the tombstone entirely lost in the grass. They had it restored, and on this second try took care to have it placed in a very conspicuous spot.

G. G. C.

« The forerunner of the Junior Burials at Brown University [described at AN&Q 7:42-44] was the burning of what, presumably, are known as "term papers." William Latham, who kept a diary of campus affairs, made a record of the fact that on the morning of May 5, 1827, "compositions" were burned—giving "light and heat to warm and enliven this garden of science . . ."

A granddaughter of Joseph Cady, once a college steward, supplied a description of the ceremony as it was followed in about 1821. At that time the "essays" were bundled up and fastened to the tops of two tall poles planted on the "east side of Hope College."

Both of these accounts are given in Walter C. Bronson's *The History of Brown University* (Providence, 1914).

E. M.

## The Private Press: Work in Progress

---

A REPORT from the Silver Quoin Press, under the "after hours" direction of James M. Dille (at 4012 Union Bay Circle, Seattle 5, Washington), brings word that there is in work at the moment a slight volume to be called *Jump-rope Rhymes*, a lyrical essay written by Edwin H. Adams. It will run to only ten pages and will be set in Garamond and printed with decorations in red; the edition will be limited to 190 copies, half of which are to be given to the author for distribution.

Dille's original object, in founding the press in 1944 (when he was still a medical student), was the republication of historical papers in the field of pharmacology. But of the six titles that have appeared to date, only one, he says, falls within that category. This is the little-known essay, *The Methods of Pharmacology: With Experimental Illustrations*, written by John Jacob Abel, pioneer American pharmacologist.

*Anastatic Printing*, a reprint of Poe's article in the *Broadway Journal*, is Dille's last-issued title. This, of course, is the 1845 piece in which Poe glowingly described a method of printing that has long since become obsolete. The book is set in Baskerville, with decorations in brown; done on Artemis paper and bound in tan buckram; 16 pages (6 x 9); 150 copies.

Silver Quoin Press books have never been offered for sale. Copies are distributed among collectors of private-press items. All type is set by hand and printed on a (6 x 9) Sigwalt hand press. Binding is done by hand in boards. So far, Dille reports, all productions have had at least two colors.

---

PLANS for the issue of a catalog of the Edgar W. Smith Collection of Sherlockiana (which, we are told on good authority, is "the largest in the world") are going forward at the Thorneycroft Press, Summit, New Jersey, founded in 1945 by its present proprietor, Edgar W. Smith. Vincent Starrett and Christopher Morley are to write the Introduction. The volume will run to approximately 40 pages (5 x 8) and will be set in Goudy Old Style; to be hand-sewn and printed in an edition of 200 copies (not for sale).

The Press, says Smith, is conducted in "quite an amateur way." It was designed to implement his Sherlockian activities, or, to put it elsewhere, to supplement the activities of The Pamphlet House, under which imprint he has issued about a dozen titles. Most of these have been done on outside commercial presses. Three included in that count, however, are hand-set (i.e., Thorneycroft) volumes: *A Baker Street Folio*, Helene Yuhanova's *A Lauriston Garden of Verses*, and Conan Doyle's *The Field Bazaar*. All three are for sale (and first and third are obtainable from the Argus Book Shop, 3 West 46th Street, New York 19, N. Y.).

His flat-plate (8 x 12) power-driven Chandler & Price press has also been used, on occasion, for the production of Christmas cards, souvenir menus, and other odds and ends.



# AMERICAN Notes & Queries

*September, 1947*

VOLUME VII

:

NUMBER 6



# Index

(Notes are indicated by [n]; answers by [a].)

American Company of Booksellers (a)	89	"Leoline" (a)	94
Anecdotes, recurrent (a)	93	Magnetic hills (a)	92
Australia, American emigrants to	86	<i>Marché Parallèle</i> (Paris black market) (a)	93
Authors' self-allusions (a)	93	"Mister Missouri" (President Truman)	86
Automat inventor	86	Mitchell, S. L., and "Fredonia"	87
"Badges" of office (a)	95	October 1: Moving Day (a)	95
"Bebop"	86	Pirates, female (a)	93
Black market (a)	92	Protest marches (a)	93
"BoP" (Paris black marketeer) (a)	92	Rahhahman, Abduhl (a)	88
Bookstores, floating (a)	87	Railroad nicknames (a)	90
Buried-treasure stories (a)	95	Religious revivals	88
"Caravan library"	86	Rhyolite (Nev.): ghost town (a)	93
"Coney Island butter" (mustard)	86	Rickey, Col. Joe (a)	90
Crossing the line (a)	94	Roswell, Lieut.-Gen. R. E.: originator of dive-bombing tactics	86
Cummington Press	96	"Sacred Cow" (a)	93
Dive-bombing originator	86	Shoe-coating, South American	87
Emigrants, American, to Australia	86	Snacks in Congress	88
"Encyclopedia of Albany" (boat)	87	Steps, white, in Baltimore (a)	88
Fairs, literary, in America (a)	89	Stuart's "Washington," custodians of	87
<i>Festschrift</i> , first American	83	Sweepstakes, natural (a)	94
Fifty-fifth Massachusetts Volunteer Infantry, Colored	83	"Tickety-boo" (a)	94
"Fredonia," etc.	87	Token payments for land (a)	94
"Freedom Train"	86	Trousers, creases in (a)	94
Fritsche, John: automat inventor	86	Warning cry (a)	92
"Gardy-loo" (a)	92	"Washington," Stuart's, custodians of	87
Garrison, G. T.: war diary	87	Wilder, Burt Green, and first American <i>festschrift</i>	83
Ghost towns in America (a)	93	<i>Wilder Quarter-Century Book</i> : first American <i>festschrift</i>	83
"Gin rickey": origin (a)	90	Women in men's clubs (a)	91
"Goober-hanging"	86	Zamorano Club (Los Angeles), women admitted to (a)	91
Hector	86		
Hill, Edwin B.: printer	96		
"Independence, The" (presidential plane) (a)	93		
Jazz-slang	86		

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Burt Green Wilder and a Probable  
First American "Festschrift"*

ON THE best available evidence, the *Festschrift*, a book of collected writings published in honor of a scholar or savant, did not make its appearance here in the United States until 1893.

On October 7 of that year, Burt Green Wilder, professor of physiology, vertebrate zoology, and neurology, who had been on Cornell University's faculty from "the very beginning," was presented with what was then indubitably an impressive volume of "original contributions to science," the work of fifteen of his former students, many of whom had since become men of achievement. It was called *The Wilder Quarter-Century Book*,<sup>1</sup> and marked the University's twenty-fifth anniversary. To the modern reader it has a decidedly pallid, textbook cast, and even among contemporary critics it received only a minimum of attention. It might well have dropped out of sight had it not been for the fact that it consciously introduced a new touch in academic custom. Theobald Smith, in placing the book in Wilder's hands, referred to it

as something that "has been known for some time in German universities," is a "newcomer to American university life," and is yet "without a fitting name." (For want of that "fitting name," the German word itself was taken over, and has survived a variety of other designations such as "homage-volume," "anniversary papers," and "jubilee volume.")

The primary design of the book, obviously, was to honor Wilder as a scientist, a man of imaginative research ability, and a teacher whose pupils could not easily "escape the infection of [his] enthusiasm." But the variety of Wilder's interests, the gusto with which he pursued a cause, and his pleasant eccentricities make one wish that the volume might, without sacrificing any of its scholarliness, have taken on a little of the color of the man. For it is seldom that a serious and hard-working scientist finds time (or inclination) to write and lecture against racial prejudice, oppose smoking and drinking, promote the notion of Equal Suffrage, aid in the drafting of a system of simplified spelling, and polish off a few lyrics as well. (Among his songs, incidentally, was a hymn written for the first Universal Races Congress held at the University of London in July, 1911.) Moreover, Wilder popularized the doctrine of eating-slowly-and-chewing-well at least twenty-five years, he said, before the appearance of Horace Fletcher's familiar nostrum.<sup>2</sup>

Wilder was born in Boston in 1841, and very little seems to be known of his early life. He studied at Lawrence Scientific School, and for a year before joining the Fifty-fifth Massachusetts Volunteer Infantry, Colored, he served as a medical cadet in an Army hospital



in Washington. The regiment was assembled in the spring of 1863 and of its sixty-eight commissioned officers all were white but two chaplains. According to the original plan the men, after a rigorous training at Readville, Massachusetts, were to have proceeded by land to New York City, on their way to the South. But the War Department became fearful of throwing oil onto the Draft Riots fire that was already spreading, and ordered the regiment to sail from Boston instead. (This decision, it has been pointed out, meant the loss of an excellent piece of propaganda, for the Fifty-fifth was well drilled and well disciplined, and the sight of so capable and spirited Negro group could hardly have created anything but a good impression.)

The Fifty-fifth did much of its fighting in the Charleston region and suffered large battle losses at Honey Hill and Rivers' Causeway. Ironically enough, they were forced to face the humiliation of being paid not on a par with white troops (as they had been promised) but on the day-laborer's scale. For more than a year, according to Wilder, the enlisted men received not a penny because of their refusal, on principle, to accept a compromise settlement. The wrong was finally corrected.

Wilder was an assistant surgeon for the best part of the two years, and was made a surgeon only a month before he was mustered out with his regiment in the summer of 1865. One episode in what was otherwise a purely military ordeal is worth singling out, for the procedure involved and the final results were characteristic of Wilder's approach. This concerned his discovery, at the north end of Folly Island, a lonely spot a little south of Charleston Harbor, of

a "very large and handsome spider," which he first identified as *Nephila plumipes* and was afterward found to be *Nephila clavipes*. From this spider he drew out, in an hour and a half, 150 yards of "brilliant and beautiful golden silk." Two years later (in the summer of 1865) he organized an expedition for a raid on a nearby piece of marshy land known as Long Island, and here succeeded in capturing sixty of the strange little silk-producers. He made numerous experiments testing the weight, length, and strength of the threads and rigged up a winding machine and loom in order to carry the process through to the final product, a two-inch-wide ribbon. But he did not, fortunately, commit himself on the economic miracles which *Nephila* might work. His diverting account of this venture appeared in the *Atlantic Monthly* for August, 1866, and the article was said to have been the (then) only illustrated piece ever published in that journal. The same materials formed the basis of four lectures delivered at Lowell Institute in the spring of 1866.

Years later, Wilder mentioned this same little creature again in an address before the Brookline Historical Society (May 28, 1914). The allusion here is an excellent example of how he managed to use a zoological observation to hammer out a sociological point. In commenting on feminine superiority and domination he said:

The female not only makes the net and catches the prey but weighs at least 100 times her mate; that is as if the average male of 140 pounds should attach himself to a woman of seven tons. Under such conditions Equal Suffrage would cease to be an academic question.<sup>8</sup>

He had begun insect collections when he was only a youngster and it was not strange, therefore, to find him, during the war, taking careful note of all "new" natural phenomena which his wanderings presented. More important than this, however, was the fact that between 1863 and 1865 he learned, at first hand, an immense amount about the Negro—his courage, strength, reliability, loves, hates, etc. So significant was this impression that one can rather safely say that it influenced Wilder's whole approach to science. His prolonged study of the human brain was not merely a piece of detached research. It was, in part, a means of offering scientific evidence to disprove the wholly false notion that between the whites and the Negroes is a mental gap so great as to discourage any hope for social equality between the two races. Even as late as 1919 he was much preoccupied in all movements that tended to break down racial prejudice.

Not until 1910 did Wilder retire from Cornell University, and the *Festschrift* presented him in 1893 came in recognition of the first twenty-five of his forty-two years there.

In the year following the publication of the *Wilder Quarter-Century Book*, Henry Drisler, the classicist, was similarly honored by Columbia College. In the early 1900's the *Festschrift* practice spread, but one could hardly say that it became a universal academic habit. S. Griswold Morley, writing in 1929, listed—in an admittedly incomplete count, which overlooked the Wilder volume—only eighteen American *Festschriften* (and predicted a noticeable increase, which evidently did not take place).<sup>4</sup> As a matter of fact, there is an obvious mechanical difficulty in

making an accurate count. The books are not catalogued in any way that draws them together under a single subject entry. But Alfred Gudeman, in the *Philological Quarterly* for October, 1929 ("The Homage-Volume Once More") appears to have established with some certainty the fact that the very earliest (European) *Festschrift* was *Symbcla philologorum Bonnensium in honorem F. Ritschelii oblata*, issued in the years 1864 to 1867, in two fasciculi; to this there were forty-four contributors.

While the American homage-volume may not have grown in quantity, it has, reassuringly enough, prospered in quality, a point that may be borne out by an examination of *Bookmen's Holiday* (N. Y., 1943), a tribute to Harry Miller Lydenberg.

- 
1. *The Wilder Quarter-Century Book*. Ithaca, N. Y.: Comstock Publishing Co., 1893. Pp. vi + 493 ill. 1 map 27 pl. 1 port. 8°.
  2. *The Fifty-fifth Massachusetts Volunteer Infantry, Colord* [sic]; with some revisions (1919), this was substantially the address he gave before the Brookline Historical Society on May 28, 1914.
  3. *Ibid.*
  4. "The Development of the Homage-Volume," *Philological Quarterly*, January, 1929.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

AMERICAN EMIGRANTS TO AUSTRALIA: Arthur A. Calwell, Australian Minister of Immigration, issued an invitation, August 14, 1947, to American citizens to emigrate to Australia, offering, among other inducements, a travel subsidy; probably the first such offer in the history of the United States (*New York Herald Tribune*, August 16, 1947).

• • • AUTOMAT INVENTOR: John Fritsche, who died September 24, 1947, in Philadelphia; invented the machines that dispense coffee and food in Horn & Hardart restaurants (*New York Herald Tribune*, September 26, 1947).

"BEBOP": new musical fad replacing "swing"; derived "from a two-noted BEEbop tag that recurrently ends many of the music's phrases" (*New York Herald Tribune*, September 26, 1947). • • • "CARAVAN LIBRARY": British version of the bookmobile (*New York Times Book Review*, September 28, 1947). • • • "CONEY ISLAND BUTTER": mustard; term overheard in New York rathskeller.

DIVE-BOMBING TACTICS ORIGINATOR: Lieut. Gen. Ross E. Rowell, who died September 6, 1947, in San Diego, California; made the first dive-bombing attack in 1927 against a body of Sandino rebels at Ocotal, Nicaragua, to rescue a garrison of American marines; in 1932, Rowell, the first Marine aviator to become a general officer, demonstrated the technique at the Cleveland air races; it is said that from this display the German air force got the idea of dive-bombing attacks, which it used

extensively in World War II (*New York Times*, September 7, 1947).

"FREEDOM TRAIN": Ninety-eight historical documents, among them a thirteenth-century copy of Magna Carta and the original Declaration of the United Nations, are being carried through the United States in a train-exhibition; the tour is sponsored by the American Heritage Association, and will last a year, touching some three hundred communities; the exhibits also include the 1701 Pennsylvania Charter of Privileges, Jefferson's rough draft of the statement of American liberties (containing the suggestions of Franklin and John Adams on the Declaration of Independence), the original manuscript of the Bill of Rights, the original manuscript of Washington's Farewell Address, and the manuscript of Lincoln's Gettysburg Address.

"GOOBER-HANGING": discreet daytime version of necking, apparently Californian (*Time*, October 6, 1947).

• • • "HEP"-TALK: examples of jazz-slang gathered and explained by Walter Winchell, and reported in *Time* (October 6, 1947): "to scarf" (to eat); "to fall out" (to sleep); "gassed" (tickled pink); "to be nowhere" (to be broke); "you're gone" (you're great).

• • • "MISTER MISSOURI": Latin American nickname for President Truman (*New York Times*, September 7, 1947).

## QUERIES

» HECTOR. What influenced the English language to debase the character of Hector, giving to the appellative noun the meaning of a swaggering fellow, a bully, a rowdy? The radical and rapid

change from the Homeric conception of him as not only a valiant warrior but the real prop and leader of the Trojan cause came, according to the *OED*, very soon after 1650 and is instanced by a quotation of 1655. There seems no doubt of the date; for the medievalists regarded Hector as the ideal knight of chivalry, and in Shakespeare he is almost his Homeric self. Is it possible that there was a real, living seventeenth-century Hector, a bully and braggart now forgotten, whom the young bloods of London tried to ape? (The verb *hector* was apparently adapted from the noun and is therefore later.)

G. J. L. G.

» "FREDONIA," ETC. Samuel Latham Mitchell, early American scientist, evidently considered this country misnamed. He thought "America" too broad and ambiguous. And the term "United States" was not sufficiently distinctive or inspiring. For many years Mitchell campaigned to have the name "Fredonia" adopted instead. (It is thought that he coined the term.)

I should like to know what other suggestions of this kind have been made, and by whom.

J. H.

» GARRISON WAR DIARY. George Thompson Garrison, eldest son of the abolitionist, served as a regimental quartermaster in the Union army and is said to have kept a diary over his war years. This, I am told, was at one time in use as a source book for some projected piece of Civil War history. The diary itself, however, appears not to have been published. It is possible that Rhodes A. Garrison, son of George Thompson Garrison, would have the

requisite information; but I know nothing of his whereabouts, and will welcome any suggestions.

J. C. H.

» SOUTH AMERICAN SHOE-COATING. The query on the habit of sending laundry from the West Coast to China [*AN&Q* 6:168] reminds one of an analogous custom practiced by Bostonians in the 1820's when gentlemen considered it sensible to send their boots and shoes to South America to have them coated with water-repellent India rubber. So far as I know, this was only a local practice. Or was it generally followed? and how long?

A. M. Thomas

» FLOATING BOOKSTORES. In the *Cincinnati Literary Gazette* for July 31, 1824, there is a short paragraph on what is called a "floating bookstore." A boat known as the "Encyclopedia of Albany" was evidently at that time moving along the "western Canal." Aboard with the bookstore was also a lottery office, and by this means, it is pointed out, not only the "riches of science" but the "gifts of fortune" were carried from one end of the canal to the other.

Did floating bookstores ever gain any noticeable popularity? Were they sometimes a part of river, rather than canal, traffic?

James R. Holland

» CUSTODIANS OF STUART'S "WASHINGTON." Dolly Madison, in a letter to her sister Anna, written on Tuesday, August 23, 1814, when the British guns were within earshot of the White House, described the difficulties of removing the "large portrait of General Washington"—the need to unscrew it,

her order that the frame be broken, and the canvas removed, etc. Everything, naturally, had to be done with furious speed; yet in spite of this fact, the "precious portrait," she explained, was "placed in the hands of two gentlemen of New York, for safe keeping" (*Memoirs and Letters of Dolly Madison*. Boston, 1886, p. 111).

Have these two custodians been identified?

H. R. Smith

« SNACKS IN THE SENATE AND HOUSE GALLERIES. Popular histories say that during Monroe's second term it was not uncommon to see visitors in the Senate and House galleries help themselves to sweets and other tidbits handed up on the ends of long poles. This, presumably, was to lessen the dangers of too-obvious boredom.

What was the public reaction to such a cumbersome and undignified custom? How long was the practice allowed to continue?

T. P. O.

» RELIGIOUS AWAKENINGS. There is no want of evidence to show that plagues, during Biblical times, were followed by wide-scale religious revivals. Over what is historically a modern period does the same pattern hold, in the Western World? Were cholera and yellow-fever epidemics directly related to the beginnings of religious movements or revivals?

Alice R. Hill

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« ABDUHL RAHHAHMAN (4:118). The *Literary Register*, published in Oxford, Ohio, carried, in its September 15, 1828, issue (p. 252) an account of Abduhl Rahhahman, referring to him as the "African Prince . . . who has been 40 years a slave at Natchez, Mississippi, and has lately been ransomed." The Prince was at the time in Boston and presumably visited New York either just before or just after the date given above. The note in Arabic—about which Mr. Pleadwell inquires—was evidently written at this same period.

I have not yet found a first-hand account of the ransom procedure or of the Prince's enslavement. According to this secondary source, however, he came from the South to Boston in order to raise enough money to "purchase the liberty of his children." He is said to have been able to write and speak the Arabic language and to have a "modest and engaging dignity in his manner . . ." He had evidently been to Liberia in his youth and was anxious to settle there with his family.

E. D. T.

« WHITE STEPS IN BALTIMORE (7:73). The front steps of Baltimore houses have been made of marble for at least a century past. This stone was chosen simply because it is locally cheap. There is a quarry at Cockeysville, not more than ten or twelve miles from the city. Moreover, marble is easy to work, and hence it costs a great deal less than any other stone.

H. L. Mencken

« In the older districts, white steps are even more common in Philadelphia than in Baltimore. Fifty years ago practically all Philadelphia steps were white—and for the most part white marble, not whitened stone; one scrubbed them daily. They have been a Philadelphia characteristic from the earliest days—perhaps because most of the old houses were made of brick and marble goes with the white pointing on bricks.

It is interesting to note that in many ways Philadelphia and Baltimore, until about thirty years ago, were much alike.

*Miriam Allen deFord*

« AMERICAN COMPANY OF BOOKSELLERS (7:73). There is an article by Charles L. Nichols on "The Literary Fair in the United States" in *Bibliographical Essays: A Tribute to Wilberforce Eames* (Cambridge, 1924), which discusses Mathew Carey and the organization of American publishers and booksellers.

*Lawrence C. Wroth*

[Nichols' account states that Mathew Carey, after considering his plan for several years, sent a circular in December, 1801, to the principal booksellers in the country, pointing out the need for greater uniformity in the book trade. Carey suggested that an annual book fair, modeled after those of Leipzig and Frankfurt, should be founded, and proposed that the first be held in New York City on June 1, 1802. E. T. Andrews of the Boston firm of Thomas and Andrews wrote Carey making a counterproposal, asking for the organization of booksellers' associations in all the large cities in order to regulate prices and printing—but not to increase duties on foreign books. Although Andrews did not think much of Carey's

original suggestion, he did attend the first Fair, held in New York the last week in June, and reported that some fifty booksellers were there. Hugh Gaines was appointed President and Carey became Secretary. The meeting adopted resolutions calling for the improvement in quality of books published; a stopping of the practice of republishing books already printed in America and still available in quantity; discontinuation of the importation of books when good American editions were in print; and urging that local associations be formed. It was also agreed that similar fairs be held twice a year, in New York on the first Tuesday in April, and in Philadelphia on the first Tuesday in October.

The second meeting was held in Philadelphia in December, 1802, and the third in New York on June 21, 1803. At the fourth fair, held in New York, June, 1804, Carey was chosen President, with Isaac Collins Vice-President, and Thomas S. Arden Secretary. At this session the booksellers offered prizes of gold medals in various phases of the trade. A medal worth fifty dollars was to be given for the best printing of a book of 300 pages, to be done on American paper with American ink, in an edition of no less than 500 copies. A second prize medal, worth twenty dollars, was put up for the volume printed under the same conditions, but with 150 pages and no less than 300 copies. The best example of American printing paper (not less than 50 reams) was to be rewarded with a twenty-dollar gold medal; the best example of binding in American leather of a book printed in America, with a medal worth twenty-five dollars; the best printing ink, with a like award.

The next fair was held in Newark, New Jersey, and closed June 20, 1805. At this meeting Jacob Johnson of Philadelphia won the "American ink" medal; the binding prize went to William Swain of New York. The awards for printing and paper were held over to the next meeting.

In June of the following year another fair was held. This was apparently the last, for no evidence exists of later meetings. The organization was wrecked because the book market was flooded with large editions of poorly-printed books published by non-participating firms. Under such conditions the better publishers felt obliged to withdraw from the association.

Regional associations which sprang up in various parts of the country were a direct result of Carey's book fairs.]

« RAILROAD NICKNAMES (7:73). The old Newburgh, Dutchess and Connecticut Railroad which ran between Dutchess Junction and Millerton, in Dutchess County, New York, was known as the "Never Did and Can't Run Right."

H. J. N.

« The Sheffield and Tonesta Railroad in Northwestern Pennsylvania (abandoned in 1944) was called the "Slow and Tiresome."

John Gildersleeve

« The Delaware, Lackawanna & Western was nicknamed, not so many years ago, the "Delay, Linger & Wait."

H. M. L.

« The St. Johnsbury & Lake Champlain Railroad acquired, many years ago, this very irreverent but quite appropriate nickname—"St. Jesus & Long Coming."

This Vermont railroad, established in 1867, runs from St. Johnsbury to Swanton, a distance of about one hundred miles. A train takes some six hours to make the trip. According to Lucius Beebe's *Mixed Train Daily*, the line is probably unique in that its tracks go over several wooden covered bridges. And in their peregrinations, passengers say that in Danville they can see four sides of a building as the train winds on.

X.

« The Chicago & North Western, *partly* because its tracks were laid left-handed, is locally called the "Never Wright."

There are also nicknames for air lines. In Central America, for instance, the TACA is known, perhaps for reason, as "Take a chance again."

Alfred E. Hamill

« The New York, Lake Erie & Western Railroad (the Erie today) was known, a generation back, as the "Now You Lay Easy & Wait." The Middletown & Unionville Railroad, running years ago between Middletown and Union in New York, was called the "Miserable & Useless."

Is it not true that the Nickel Plate derives its name from a word created from the initials of its original name?

Harold J. Jonas

« The Maryland and Pennsylvania Railroad, running a distance of ninety-eight miles from Baltimore to York, Pennsylvania, was at one time known as "Ma and Pa."

E. G.

« COLONEL JOE RICKEY (3:167). An amusing account of the origin of the gin rickey appears in George R. Brown's

"not too serious history"—*Washington* (Baltimore, 1930). Colonel Joseph Rickey is there described (pp. 366 ff.) as "a leading lobbyist . . . and a well-known Democratic politician from St. Louis," who flourished in Washington in the eighties. His role in naming the drink is given in some detail.

On August 30, 1883, one Shoomaker, the owner of a famous bar in Washington, died. Shortly afterward, the Colonel bought the business, and made Gus Noack its President and George Williamson Treasurer. These two operated the bar until the coming of Prohibition. And it was the Colonel's custom to frequent "Shoo's," where he always drank bourbon, poured over a block of ice in a thin-stemmed goblet. The glass was then filled with Apollinaris. According to Brown, he began sampling these highballs "every day regularly, at about ten of the morning."

At this time, two newspapermen, Fred Mussey of the Cincinnati *Gazette*, and Charles Towle, of the Boston *Traveler*, also went frequently to Shoomaker's. They were attracted by the Colonel's special drink, and used to ask, at first, for "one of those Joe Rickey drinks." This became shortened to "I'll have a Joe Rickey."

One morning, "an old timer, whose name unhappily is unrecorded," visiting Washington from Jamaica or elsewhere in the West Indies, came into the bar. He spoke enthusiastically about a West Indian concoction made of cracked ice, rum, Apollinaris, and "half a lime squeezed and dropped into the mixture." Feeling thirsty, and by chance having some limes in his pocket, he thought he would try the drink then and there, substituting American rye for the rum. The new combination appar-

ently pleased him. Next morning the bar tender, who had been much impressed by the visitor's "new" drink, suggested to Rickey that he try adding lime juice to his own favorite mixture. The Colonel, joined by his two journalist friends, did just that, and the resulting drink was immediately named after the Colonel, and not after the unknown gentleman who actually had invented it.

Brown's account of how the "Rickey" became "gin rickey" is equally fanciful. Now the scene changes to Chicago and the Columbian Exposition, where the Japanese jinrikisha was a main attraction. At that time, the Democratic National Convention was held in Chicago, attended by "hundreds of braves from Tammany Hall"—all thirsty. They had heard of the new drink from Washington and got it mixed with the Japanese vehicle. At the bar in the old Auditorium they called for "jinrikishas"—knowing for certain only the fact that the drink contained lime juice. The bar tenders served them "jinrikishas"—made not of whisky but gin. And the name stuck, to the Colonel's lasting sorrow.

T. I. D.

« WOMEN IN MEN'S CLUBS (7:61 *et al.*). On September 10, 1947, the Zamorano Club of Los Angeles, a club of bibliophiles named for the first printer in California, gave a testimonial dinner in the University Club to Dr. Henry R. Wagner on his approaching eighty-third birthday. For the first time in the history of the Club, women were present. They were Mrs. Wagner, Mrs. Axe, Dr. Wagner's secretary, Mrs. George L. Harding of San Francisco, and Miss Dorothea H. Huggins of Berkeley. Miss Huggins also addressed



the meeting, the first woman ever to do so.

The Club has a room on the fourth floor of the University Club. Sherry was served there before dinner. By special act of the Board of Directors of the University Club the ladies were permitted to attend—it is a strict rule of the University Club that no women are allowed above the third floor.

*Samuel T. Farquhar*

« BLACK MARKET (6:91 *et al.*). The black market in Paris is called *Le Marché Parallèle*, according to the "Letter from Paris" in the January 25, 1947, *New Yorker*.

*O. T. O'K.*

« An Associated Press dispatch for August 7, 1947, stated that the present-day black marketer in Paris is known as the "bof." The term is derived from the first letters of the commodities he deals with—*boeuf*, *oeufs* and *fromage* (beef, eggs, and cheese).

*H. T. N.*

« MAGNETIC HILLS (7:73). Classic areas of magnetic disturbances are those at Kurak and Krivoy-Rog in Russia. L. Keith Ingersoll, correspondent of the *Saint Croix Courier*, reported (September 18, 1947) that such a hill had been discovered on the island of Grand Manan in New Brunswick. The tendency of the hill to draw automobiles up its slope is said to have been observed recently when a back road was in use as a detour. The exact location of the hill has not been made public, pending proof. This phenomenon may be related to the submarine areas of magnetic disturbance near the Murr Ledges off the south coast of Grand Manan, as noted on

American, British, and Canadian charts. The more intense of these were first reported in 1909, according to the British Admiralty chart.

Spectacular instances of magnetic disturbance at sea are those near Port Walcott off the Northwest Australian coast, and at East Loch Road at Lewis in the Hebrides. Such submarine disturbances are frequently reported to the Hydrographic Office of the United States Navy.

*Buchanan Charles*

« A magnetic hill was reported in the vicinity of Washingtonville, New York, sometime within the last decade.

*Harold J. Jonas*

« There is a magnetic hill on one of the roads leading up to the Riviera in Santa Barbara, California. Carl Stark of that city once wrote a humorous account of it in the *Santa Barbara Daily News*.

*A. R. Otley*

« WARNING CRY (7:73). In Edinburgh, in the late eighteenth century, the cry used to warn passers-by that slops were about to be thrown to the street from the upper stories of houses was "Gardy-loo." The term is derived from "*gare leau*," later corrupted to "*gare de leau*." An account of the conditions in the Scottish city may be found in the George Birkbeck Hill edition of Boswell's *Life of Johnson* (Vol. 5, pp. 23-4). A footnote here (1) reads:

The English servant-girl in *Humphry Clinker* (Letter of July 18), after describing how the filth is thus thrown out, says:— "The maid calls *gardy loo* to the passengers, which signifies *Lord have mercy upon you!*"

*Ellen Kermay*

« AUTHORS' SELF-ALLUSIONS (7:74). Sinclair Lewis, as I recall it, alludes to himself in one of his novels, but I am unable to give the reference.

W. B. Thomas

« In Gilbert and Sullivan's *The Pirates of Penzance*, there is this line: "And whistle all the airs from that infernal nonsense *Pinafore*."

E. K.

« Dr. Herbert Silvette mentions himself in his recent *Goose's Tale* (N. Y., 1947), published under the pseudonym "Barnaby Dogbolt."

J. C. W.

« TWICE-TOLD TALES (6:159 *et al.*).

An anecdote popularized in United Nations circles was quoted in the New York *Herald Tribune*, August 22, 1947. The tale involved a shortage of interpreters at an international gathering at which a Greek was due to speak. An American volunteered to translate. When a colleague pointed out that he knew no Greek, he replied "Who better than an American knows what a Greek ought to say." This same story apparently had also been told of a Russian translator interpreting twenty-one languages during a session of the Supreme Soviet in Moscow.

G. O. P.

« "SACRED COW" (7:30 *et al.*). The Presidential DC-4, "The Sacred Cow," has been replaced by a DC-6, which has been officially called "The Independence." President Truman first used his new plane on August 31, 1947, when he flew from Washington, D. C., to Rio de Janeiro to address the final plenary

session of the Inter-American Defense Conference.

I. D.

« LADY PIRATES (7:74 *et al.*). Philip Gosse, in his *Pirates' Who's Who* (London, 1924), picks up two female pirates not yet mentioned. The first, Mrs. Anne Fulworth, was associated with Anne Bonny, and accompanied her—disguised as her mother—from Carolina to New Providence Island. Her career is not enlarged upon. Gosse also mentions Mrs. Maria Cobham, whom he describes as "bloodthirsty and ambitious . . . the wife of Captain Cobham, late of Poole, in Dorset."

S. B. Poore

« GHOST TOWNS (7:61 *et al.*). Rhyolite, one of Nevada's best-known ghost towns, was sold at auction on August 2, 1947. The community, 150 miles north of Las Vegas, mushroomed early in the century during a mining boom. A railroad station was built at that time to accommodate a line which never materialized. The building was turned into a casino (this was included in the August sale). Another unique spot in the town was a house constructed entirely of beer bottles. Rhyolite formerly belonged to the late N. C. Westmoreland, who referred to himself as "the greatest liar in the West."

E. K.

« PROTEST MARCHES (6:15 *et al.*). In 1912, an "army" of suffragettes marched on Albany, New York, under the leadership of "General" Rosalie Jones. The women, carrying yellow "votes for women" banners, entered Albany on New Year's Eve to present to Governor-elect William Sulzer a petition on behalf of

a votes-for-women referendum. The propaganda-value of the protest was so great that a second march—this time on Washington—took place on the eve of Woodrow Wilson's inauguration in March, 1913.

A. J. Harvey

« **TOKEN PAYMENTS FOR LAND** (7:77 *et al.*). That section in the lower tip of Manhattan Island known as Bowling Green ("originally the open space before the fort on the Heere Wegh [Broadway]") was leased in the late spring or early summer of 1733 to John Chambers, Peter Bayard, and Peter Jay for eleven years at an annual fee of one peppercorn. The Common Council issued the order for the lease, stating that the ground was to be used as a bowling green.

A. R. P.

« **"TICKETY-BOO"** (6:7). Lord Mountbatten, now Governor General of India, is credited in the *New York Times Magazine* (June 22, 1947, p. 45) with "giving currency" to the phrase "tickety-boo" (or "tiggerty-boo"). This Royal Navy term for "okay" is derived from the Hindustani *teega*.

M. G. Arnold

« **CROSSING THE LINE** (7:45 *et al.*). President Truman, on September 11, 1947, was initiated into the "Royal Order of Shellbacks" by the sailors on U.S.S. "Missouri." The President was returning from the Inter-American Defense Conference at Rio de Janeiro. With the initiation, his status changed from that of "pollywog" (one who has never crossed the Equator) to full-fledged "shellback." Admiral William D. Leahy, who accompanied the Presi-

dent, admitted that when he was a midshipman in 1898, it was possible in the American Navy to escape the initiatory ceremonies by buying off the shellbacks with a keg of beer—a course he himself had followed.

P. E. N.

« **"LEOLINE"** (7:28 *et al.*). The child hero of Matthew Gregory Lewis' play *The Wood Daemon*, published in 1807, is named Leolyn, "heir of Holstein."

L. E. N. Dobbie

« **CREASES IN TROUSERS** (7:75 *et al.*). My father told me, almost half a century ago, that in his salad days gentlemen were strongly averse to wearing creased trousers because the crease indicated that the garment was ready-made and had acquired its folds from lying in the stock pile.

The fashion did originate in London and probably in the East End. King Edward very likely got it from there and popularized it among the upper classes. It is curious but true that many men's fashions started in that very district.

Alfred E. Hamill

« **NATURAL SWEEPSTAKES** (7:24). A minor and quite personal natural sweepstake is regularly held by a broker in New York City's financial district. Each year, according to a report by Meyer Berger's "About New York" (*New York Times*, January 12, 1947), Mr. Syd Melven takes bets on when two pigeons, nicknamed "Mr. and Mrs. Brown," and occupying the coping of a building across from his office, will hatch a new brood. Additional bets are taken on when the young birds will fly. Melven seldom loses, for he has

noted that the hatching requires about nineteen days and the first flight about three and a half weeks.

E. K.

« OCTOBER 1: MOVING DAY (7:67 *et al.*). A note on the choice, in England, of October 1 as the day on which leases were habitually renewed appeared in the *New York Times*, October 1, 1939. The writer, Raymond R. Beatty, a real estate man, found October 1, when the year's harvest had been gathered, a logical date for the renewal of leases and the payment of rents. He pointed out an old tenant custom of submitting a "bribe"—in the form of a goose—to the landlord, this provided over and above the rent payment. And at Michaelmas (September 29), geese were at their fattest as a result of feeding on stubble left from the harvest. In time, the gift of geese was often written into lease agreements. One such dates back to the reign of Edward IV.

E. K.

« BURIED-TREASURE STORIES (7:78 *et al.*). Cotton Mather's narrative, cited at the last reference, can be found in the 1929 edition of Mather's *Life of Sir William Phips*, edited by Mark Van Doren. This is a captivating account, done in a style that makes it highly readable even at a distance of two and a half centuries.

Phips was by birth a New Englander, a man of tremendous ambition. In spite of the fact that he could neither read nor write until he was over twenty, he pushed on, mastered the seaman's trade, and took command of a fine boat. Phips got word of a Spanish wreck in the region of the Bahamas, sailed south, and returned with only enough to clear the cost of the voyage to England. He con-

vinced himself that there *was* richer treasure in those waters, and with substantial British backing he was made (in 1683) "the Captain of a King's Ship . . . Commander of the *Algier-Rose*, a Frigate of Eighteen Guns and Ninety-Five Men." In this he set out for Port de la Plata, but had no luck in his search. Again he returned to England, was properly outfitted, and again sailed for Port de la Plata, taking with him a canoe-like boat called a *Periaga*. This time, after scores of disappointing attempts, one of his men—in the *Periaga*—"spied a *Sea Feather*, growing, as he judged, out of a Rock . . ." One of the Indians dived for it, reported a "number of Great Guns in the water . . ." and shortly dredged up a "Sow . . . or a Lump of Silver, worth perhaps Two or Three Hundred Pounds." In a very little while, the men had recovered gold, precious jewels, and, wrote Mather, "*Thirty Two Tuns of Silver*; for it was now come to measuring of Silver by Tuns."

T. A. L.

« The "true story" of pirate Sam Bellamy, fantastic leader of a band of pirate lads, is set forth in *The Bellamy Treasure: The Pirates of the Whydah in the Gulf of Maine* (Augusta, Maine, 1940), by Hildreth Gilman Hawes.

A. C.

« BADGES OF OFFICE (7:27 *et al.*). As a short addendum to the comment on the green cloth bags of (Philadelphia) lawyers, it might be noted that from 1889 to 1914 a journal known as the *Green Bag*—and bearing the subtitle "An Entertaining Magazine of the Law"—was published in the Boston area.

F. W.

## *The Private Press: Work in Progress*

---

EDWIN B. HILL (27 East Sixth Street, Tempe, Arizona), who admits that his private press "suffers from a slow-down but still carries on," holds that his is the oldest private press now in operation in America. Hill's typographic efforts began in September, 1882, in Detroit, on a tiny hand-inking Daisy that had been won in a boyhood "swap." Two years later he set up a lone issue of a small newspaper called *The Journal*; then came several pieces of verse and short articles, as well as *The Stylus*, a quarterly printed a page at a time and issued from 1888 to 1898. In 1900 he began work on *Pertaining to Thoreau*, a collection of essays running to 171 pages. This after-office task ruined his health and sent him into the Michigan woods near Lakeland. In 1908 he and his press moved to Granite Reef, Arizona; from there to El Paso, then to Ysleta (Texas), and finally to Tempe, Arizona.

He has used, from time to time, Columbian and Standard self-inking presses, also Caxton and Excelsior, and has issued to date 145 books and brochures, not including various bits of ephemera. His present Tempe printings are done in 10-point Goudy's Kennerley, printed in black ink only (usually in editions of 40 copies), and are never offered for sale. A small volume of verse is now partly in type, and several short pieces—by Vincent Starrett, Herbert F. West, and others—are in the planning stage.

Hill's printer's mark, a cowboy hat, is a device dating from his stay in Ysleta. The original cut was destroyed by fire; and the present one, Hill feels, is not so well executed.

Edward Larocque Tinker's "Type Fever: A Clinical History of an Advanced Case" (*New York Times Book Review*, March 12, 1939) covers Hill's ventures—particularly those of his earlier years—in considerable detail.

---

HARRY DUNCAN tells us that the Cummington Press (Cummington, Massachusetts) has now in work a new book by Wallace Stevens, *Three Academic Pieces*. It is being done on Kelmscott, Arches, and Worthy papers; the type is 16-point Blado with 12-point Poliphilus caps; and there are three woodcut initials by Wightman Williams (these will be colored). The volume is being printed on the hand press on dampened sheets.

The book of critical essays by Allen Tate, *The Hovering Fly* [see *AN&Q* 6:144] is still in process. It will have more than twenty-five woodcuts by Wightman Williams and is altogether the most ambitious project to come from the Press. The papers used will be 1501 Nuremberg, Van Gelder handmade laid, and Arches Glaslan. The type is Poliphilus and Blado, 12-point, in black and red. The special initials for this work were cut by Victor Hammer. A larger hand press was secured for this project.



AMERICAN  
Notes & Queries

*October, 1947*

VOLUME VII

:

NUMBER 7



# Index

(Notes are indicated by [n]; answers by [a].)

Abeles, Edward: originator of		LaGuardia's nicknames	104
"George Spelvin"	99	Mermaid bibliography	107
Australia, American emigrants to		Might-have-been history (a)	110
(a)	109	"Oscar," naming of the	105
Authors' self-allusions (a)	107	"Panther milk" ("pizen") recipe	106
Broadway superstition: George		Pioneer Hand Printing Society of	
Spelvin	99	La Cañada	112
Buried-treasure stories (a)	110	Pioneers' drinks, recipes for	106
"Change the Name of Arkansas"	106	Pirates, female (a)	110
Characters, modern, in a bygone		"Pizen" recipe	106
milieu (a)	110	"Poets' poet," etc. (a)	109
Churches, floating (a)	110	"Popskull" recipe	106
Coca-Cola bottle design	106	Private Press of Muir Dawson	112
Cogswell, J. G.: "reminiscences"	105	Ritchie, Ward: printer	112
Collier, William, and George Spelvin	99	"River lawn mower"	105
Crosby, Bob ("King of the Cowboys")	104	River pilots' license, only woman holding	105
Dawson, Muir: printer	112	Spelvin, George: Broadway superstition	99
Dial phone, first in New York City	104	Spelvin, George, Jr.	101
Earrings and health	106	Spelvin, Georgette	102
Firecrackers, Christmas, in Deep South (a)	108	Spelvins, the, on Broadway	99
"Friendship Train"	104	Steps, white, in Baltimore (a)	108
Ghosts, American	106	Sullivan, Frank: Note	99
Gilliam, Charles Edgar: Note	103	Sullivan, Majie: Note	99
Hector (and <i>hector</i> ) (a)	109	Superstition, theatrical	99
Hoffman, Richard J.: printer	112	Swift and Shakespeare	105
Ice cream soda, first	105	Token payments for land (a)	107
<i>Ino.</i> : origin of abbreviation	103	Trousers, creases in (a)	108
"King of the Cowboys"	104	"Wetback"	105
Kingsley, Walter, and George Spelvin	99	"Wheatlegger"	105
		"Wreck of the Old 97": site established	105

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*The Spelvins on Broadway*

IT is seldom possible to say just where or when a piece of folklore began. The origin of even so contemporary a figure as the once omnipresent Kilroy—who cannot be more than seven or eight years old at the most—is shrouded in controversy. So, too, are the beginnings of George Spelvin, who, in American theatrical custom, is the man whose name is placed opposite a second part when an actor “doubles” in any given play. George’s case, fortunately, involves fewer claimants than did Kilroy’s; and the “origin” version dating from 1906—in which the credit goes to Edward Abeles, who played the lead in *Brewster’s Millions*—appears now to be generally accepted. Abeles, it seems, was given to summoning up, in ordinary conversation, all manner of imaginary people. One night, when the flatness of the script for the projected *Brewster’s Millions* had thoroughly discouraged everybody involved in the embryo production, Abeles broke the tension with his remark “Why not send for my friend George Spelvin, he’ll fix things up!” Spirits rose, the script survived,

and the play, of course, became an undeniable hit. In a gesture of gratitude, George was given a respectable part in the cast.

But it is not our purpose here to elaborate on a point that has already had sufficient attention.<sup>1</sup> It is, however, of some interest to assemble a few lesser-known facts, i.e., several seemingly genuine attempts to push the date back earlier and place the credit in other hands.

The first of these is the contention of William Collier, the playwright and producer, that he had a George Spelvin in his *Hoss and Hoss*, played as early as 1891.<sup>2</sup> The only available playbills for this production seem to enter no George, and the point is now difficult to substantiate. A second claim is mentioned in a feature article, on Spelvin in the New York *Herald Tribune*, October 2, 1936. Here Perriton Maxwell states that the veteran producer, George Tyler, “once said that he remembered George Spelvin in *Karl the Peddler* back in 1900.” But there again, the necessary evidence is lost. A third rival is suggested in a report (about 1929) that Walter Kingsley, a journalist who covered the theater for the New York *Telegraph* during the early 1900’s, conducted a column over the signature “George Spelvin.” By implication this took place before 1906, but here, too, the date is difficult to establish. A possible fourth contention might also be set down. For some time it was held that “George Spelvin” was one of William Gillette’s favorite backstage expressions. (It was this rumor, no doubt, which prompted the notion that one of Gillette’s plays, *That Little Affair at Boyd’s*, was the first to list George. But a two-year discrepancy rules that out.)

Regardless of how these earlier mat-



ters fall, it is undoubtedly true that the save-the-day aspect of George's first appearance and the healthy run of *Brewster's Millions*—163 performances, beginning December 31, 1906—combined to endow George with a very noticeable charm. George M. Cohan praised the fellow extravagantly. And John Golden, in 1936, admitted that "for years (including the present one) I have never had a program that did not have George Spelvin's name in it; he was my pet superstition and humblest actor."<sup>3</sup>

George's very early life provoked almost as much contradiction or misapplication as did his origin. In the fall of 1908 came the first of many versions of a characteristic Spelvin legend.<sup>4</sup> The play involved varied with the season; and so, obviously, did the persons; but the basic point was always the same: An actor who had never received good notices was asked to "double," appearing once in a major part and again as an unseen character who is many times mentioned but never reaches the stage. In making up the program, "George Spelvin" was placed opposite the good part and the real name was assigned to the invisible character. On the morning following, all the newspaper notices praised George and left the real actor unmentioned.

George's presence, over a period of about three and one-half years, was, in general, a good omen. Through *Brewster's Millions, Via Wireless* (1908), *A Fool There Was* (1909), and *The Fortune Hunters* (1909; the play in which John Barrymore made his first impression on the public) George succeeded in assuring the production of a reasonably long life. But before *The Fortune Hunters* had closed (it opened Septem-

ber 4, 1909, and ran for 345 performances) George began playing at the Belasco (April 19, 1910) in *The Call of the Cricket*. The cricket called only seventeen times. But George went to work that summer in two other plays. He was in *Love Among the Lions*, beginning August 8, 1910 (48 performances), and in *Bobby Burnit*, beginning August 22, 1910 (32 performances).

In 1911 George played but thirty-two times—in a piece called *The Only Son*, which opened at the Gaiety on October 16. George took the part of Collins.

Until 1912, George Spelvin had always been presented by either Winchell Smith or by Smith's co-producer of *Brewster's Millions*, Fred Thompson. But on December 25, 1912, *Stop Thief* opened without any Smith or Thompson connections, and George Spelvin appeared in the cast for 149 performances. It is of passing interest that this defection of his creation piqued Winchell Smith, for the next year (1913) he produced *The New Henrietta* without using Spelvin.

These were bad days for George. He remained at liberty for over four years, though Frank Spelvin (no doubt a relative) took a part in *Mr. Wu*, which opened, for fifty-three performances, at the Maxine Elliott on October 14, 1914.

In 1916, however, George Spelvin created the role of Moses in the play *Turn to the Right*, performed 435 times beginning August 18—a gratifying comeback. But even greater things were ahead. Spelvin got the part of Zeb Crothers in *Lightnin'* which opened at the Gaiety on August 26, 1918, and ran, including the revival in 1938, for

the dizzyingly spectacular total of 1291 performances. That same year he also played a Policeman in *Three Wise Fools*; this opened on October 31, 1918, and ran for 316 performances.

George Spelvin was cast twice in 1920. In *Pitter Patter*, a musical, he opened on September 28 and played a Streetcar Conductor 111 times; on November 29 he opened in *The Broken Wing* and acted Marco 171 times.

He had four parts in 1921. On January 17 he began a run of 138 performances as Robert Jackson in *Dear Me*; by February 28 he had picked up the part of Fielding in *The Robbery*, and although he was still acting in *Lightnin'* the strain of being three places at once was eased by *The Robbery's* misfortune. It was a matinee only and was given just five times altogether. On August 29 he opened in *The Wheel*, for 49 performances; on October 3, in *Thank You*, he began to play Alfred Watrous (and did so for 257 times).

The next few years were busy ones for George. Here is a summary of his parts:

1922—November 13: A Sheik in *Merton of the Movies* (248 performances; as "G. S. Spelvin").

1923—January 11: Mr. W. in *Polly Preferred* (184 times). April 10: The Old Rider in *Anathema* (15). September 24: Harry Taylor in *Chicken Feed* (144). October 1: Detective Magee in *What a Wife, or What's Your Wife Doing* (72). November 5: Schwartz in *The Deep Tangled Wildwood* (16).

1924—April 8: Professor Appleby in *Sitting Pretty* (79). October 20: *Brawl in Ashes* (24). January 26: Mahoney in *Hell's Bells* (120). April 28: Doctor Wilner in *The Gorilla* (15). May 19: A Doctor in *Lady of the Rose* (8).

August 24: "Silent" Ransom in *Big Boy* (120). September 10: A Donkey Driver in *Love Call* (20). September 24: A Subway Passenger in *Merry Merry* (176). September 28: Schwartz in *A Holy Terror* (32).

Looking back over 1925 it is apparent that George had to do considerable running around in order to keep so many simultaneous engagements. It is little wonder, then, that when *Bachelor's Brides* opened at the Cort on May 28, 1925, George—who played The Last Post—should have changed his last name (presumably in a fit of high spirits) from Spelvin to Spavin (a disease of horses, brought on by violent effort).

Next year George rested and allowed his son, George Spelvin, Jr., to represent the family on Broadway. Young Mr. Spelvin took the part of Jacob Cohen in *Don Q. Jr.* for 34 performances beginning January 27, 1926.

In 1927 George had four parts: April 7, M. Palette in *Hearts Are Trumps*; September 5, A Poor Debtor in *Pickwick*; September 26, Charley Dill in *The Shannons of Broadway*; October 11, First Alderman in *Just Fancy*.

Something of George's versatility is apparent in his first part in 1928. He played the Nine Foot Giant in e. e. cummings' *Him*; twenty-seven performances, beginning April 28. Later in the year he was A Referee in *Ringside* and A Sergeant of Police in *The Command Performance*; in the second he was billed only with his initials.

In passing, it seems right to mention that Frank Spelvin returned to the stage after an absence of fourteen years on September 24, 1928. He played a Civilian Officer for eighty performances of *War Song* at the National Theatre.

The year following saw the return of another Spelvin, George, Jr., who was An Officer in *The Kibitzer*; the play opened on February 18, 1929, and ran for 120 performances. On November 26, George appeared without any of the rest of the family in *Salt Water*; he was Buddy Holt.

The year 1930 was a big one. George was A Laborer in *Waterloo Bridge*; A Gendarme in *So Was Napoleon* (later re-titled *A Sap from Syracuse*), in which Joseph Spelvin took the part of Another Gendarme; Clerk of the Court in *Room 349*; Kelly in *Through the Night*; Le Ribonchon in *Topaze* (George succeeded Cornelius Vezin in this role); Officer Ryan in *On the Spot*; and Her Footman in *Meet My Sister*.

After so strenuous a year it is no surprise to find George seeking a restful part. And the role of Frederick Harrington in *The Rap* was just that. Harrington was a district attorney who had been engaged in a vice probe before the play begins. At curtain rise he is discovered dead on the floor of his office.

Many actors, true enough, would not relish such a morbid part. But George evidently liked it and recommended it to members of his family. For in 1932 Georgette Spelvin had a similar role in *Riddle Me This*, a comedy which ran a hundred times at the John Golden Theatre. She was Mrs. Ruth Tindal, found strangled in bed.

George himself worked in two productions in 1932; he was Riley in *The Lingering Post* and A Priest in *Music in the Air*. Next year he took part in four turkeys—*Marathon* (as Medical Attendant), *Hilda Cassidy* (as Ruffo), *They All Come to Moscow* (An OGPU Officer), and *Spring in Autumn* (as Ramirez).

In 1934 it was Georgette who carried the name to Broadway. She had a seven-performance run as Hulda in *American Very Early*, and then played 315 times in *Dodsworth*, as The Daughter of an American Mother.

George himself made one appearance in 1935 (*Bertha the Sewing Machine Girl*), one in 1936 (*Conjur Man Dies*), and none in 1937. But when *Lightnin'* was revived on September 15, 1938, George returned to the cast; this time, however, he played Oscar Nelson. The years 1939 and 1940 brought George nothing; but a certain Dummy Spelvin played A Waiter in *Pal Joey*, which opened on Christmas Day, 1940.

In 1941 George had two parts (in *Night of Love* and *Theatre*) and George Junior had one (a 241-performance run as A Western Union Boy in *Spring Again*). And in 1942 father and son had one engagement each. George Junior opened January 20, 1942, as Raymond a Radio Voice in *All in Favor*; and on September 22, George Senior began a forty-eight-performance run as A Taxi Driver in *Vicksie*.

In 1943, when George was booked to play A Legion Commander in a revival of *Petrified Forest*, he brought Fred Spelvin into the act with him. Fred was Another Commander. But it hardly seemed worth the trouble. The play survived only eight performances.

When *Take It as It Comes* opened on February 10, 1944, George turned up as A Postman; and in the fall of 1943 he began work as A Blacksmith in *Polonaise*. However, Milton Spelvin played A Delivery Boy in *In Bed We Cry* (opening November 14, 1944); and on March 25, 1946, a certain Jean Spelvin opened in *Mary of Magdala*.

George's career over the past ten years has, in spite of a rather fair record, been something of an anticlimax. For in this highly competitive age an actor is much less averse to gathering credit for two roles, however slight one of them might be. Another factor which would account for George's shortened life-expectancy is the present bullish nature of the theatrical market; the economy of assigning two parts to one man is a thing of little importance. In fact, calling a man by his right name—whether once, twice, or three times—saves trouble all 'round. No more embarrassment for the manager, who often had to cash George's pay check and frequently, too, found it difficult to square himself with the income-tax collector, who rightly felt that a man cornering four parts in one evening owed something to Uncle Sam.

Frank and Majie Sullivan

1. New York *Times*, October 1, 1916; New York *Herald Tribune*, March 13, 1932, and October 2, 1936; *American Mercury*, November, 1943 (pp. 588-92).
2. Albert Stassman's letter of October 27, 1916, to Robinson Locke of the Toledo *Blade*; in the New York Public Library Theatre Collection. There is nothing in the letter to indicate that a search of the then available programs was made; in fact, there is no comment on Collier's claim.
3. New York *Herald Tribune*, October 2, 1936.
4. New York *Telegraph*, October 13, 1908.

### Suggested Origin of the Abbreviation "Jno."

AMONG current abbreviations of unestablished origin is the familiar *Jno.* for *John*. Virginia manuscripts reveal what may well prove a valid explanation of present usage. This note is only preliminary and suggestive.

*The Generall Historie of Virginia*, 1624 edition, and other contemporary printed works indicate that during the first quarter of the seventeenth century the most popular abbreviation for *John* was *J.*, transcribed in type as *I*. This seems to have arisen from limitations in type, rather than from any misinterpretation of script.

During this same period, initial *The* was frequently transcribed in print as *Ye*. This practice is believed to have arisen from the fact that the written symbol for *The*—which resembled a *Ye*—was pictorially, rather than alphabetically, set in type.

At that time every man spelt his name according to his own fancy. Manuscripts disclose many individualistic abbreviations for *John*, such as *J.*; *Jo*: (colon, perhaps, to distinguish from *Jo* without punctuation, sometimes used as an abbreviation for *John* and *Joseph*); and *Jon*, written in place of *John*, *Jonas* and *Jonathan*. There were no doubt others. All of this class can be dismissed—as the probable results of individual idiosyncrasy. However, it seems meet to note that since one capital *T* then in use often closely resembled capital *J*, none of them served as a certain index to the name intended, unless the full context disclosed elsewhere the whole given name. Such uncertainty *per se* seems one of the factors giving rise to the ultimate adoption of *Jno.*

Quills (and public scribes) exerted a great influence on symbols as well as abbreviations used in early script. Such pens were not easily adapted to speedy, flowing writing. Though with patience and care individuals maintained at times highly fluid styles, professionals, who wrote at a pittance a page, continually developed short cuts and used quick strokes relatively free of pronounced curves. Indeed, without the text as a clue, it is often difficult to decipher the sequence of letters intended in much that these early Virginia recorders and amanuenses wrote.

In Patent Book 1, 1619-1640, the most common abbreviation for *John* is *Jon*. This uncertain usage is continued in Patent Book 2, down to page 85, 1649, on which an abbreviation for a given name appears, which may be interpreted *Tho.* or *Jho.* The context does not disclose whether *Thomas* or *John* was intended. Some modern transcribers of this item have interpreted the combination as *Jno.*, being careful to note that *Tho.* might have been intended. We believe that the symbols referred to are *Jho.* Patent Book 2, page 228, contains the phrase "John Grundy and Jho. Grundy, Jr.," the abbreviation symbols almost identical with *Tho.* or *Jho.*, to repeat the two possible transcriptions referred to as first appearing in Patent Book 2, page 85.

From this evidence it would seem that the person circulating these records hit upon *Jho.* as an abbreviation for *John* that would not be confusing. As the symbols were copied over and over again the loop above the *h* was slurred and what was originally intended for *Jho.* was pictorially reproduced as *Jno.* not only by typesetters, but by later scribes, to become today the ac-

cepted but little understood *Jno.* for *John*.

We are aware that the field covered is too narrow for scientific certainty. But it seems to present a logical if not conclusive explanation. For a more definitive word on this point other manuscripts of the period should, of course, be examined. And it is, at the same time, quite possible that these Virginia scribes, who apparently introduced the abbreviation into public Virginia records about 1650, may have borrowed it from another source.

Charles Edgar Gilliam

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

DIAL PHONE ANNIVERSARY: New York Telephone Company celebrated, October 14, 1947, the twenty-fifth anniversary of the first dial exchange opened in New York City; the automatic switchboard was housed at 230 West Thirty-sixth Street and serviced the "Pennsylvania 6" exchange (New York *Herald Tribune*, October 14, 1947).  
 "FRIENDSHIP TRAIN": freight train, leaving Los Angeles November 7, 1947, and arriving in New York November 18, to collect food gifts for hungry Europeans; sponsored by the President's Citizens' Food Committee, headed by Charles Luckman (New York *Herald Tribune*, October 27, 1947).

"KING OF THE COWBOYS": Bob Crosby, rodeo star and three times winner of the Roosevelt Trophy, who died October 20, 1947, at Roswell, New Mexico (New York *Herald Tribune*, October 21, 1947).  
 LA GUARDIA'S NICK-

NAMES: "The Buff" (from his affection for fires); "Butch" (his admirable pug-nacity); "The Hat" (he wore all conceivable kinds); and "The Little Flower" (a literal translation of his given name).

NAMING OF "THE OSCAR": gold-plated statuette presented annually by Academy of Motion Picture Arts and Sciences received its name in 1931 when Mrs. Margaret Herrick, now executive secretary of the Academy, exclaimed "He reminds me of my Uncle Oscar"; her remark was overheard and used by a newspaper columnist; the "uncle" was actually a second cousin, Oscar Pierce, of Oakland, California; Mrs. Herrick later stated that the similarity was purely whimsical (New York *Times*, September 7, 1947).

ONLY WOMAN HOLDING RIVER PILOT'S LICENSE: Mrs. Mary Greene, seventy-nine-year-old pilot of the "Gordon C. Greene," last of old Mississippi River packets, and veteran of fifty-seven years on the river (New York *Times*, October 5, 1947). *✓ ✓ ✓* "RIVER LAWN MOWER": old-type stern wheel on Mississippi River packets (New York *Times*, October 5, 1947). *✓ ✓ ✓* "WETBACK": term applied to a Mexican who enters the United States illegally by swimming the Rio Grande. *✓ ✓ ✓* "WHEATLEGER": wheat thieves in Oklahoma, who, enticed by current high prices, steal grain by the truckload from isolated granaries (*Time*, November 10, 1947). *✓ ✓ ✓* "WRECK OF THE OLD 97": exact site of the famous wreck, in 1903, of the Southern Railway's fast mail express, on the outskirts of Danville, Virginia, has at last been established and marked by the Virginia State Conservation Commission (New York *Herald Tribune*, September 8, 1947).

## QUERIES

» SWIFT AND SHAKESPEARE. It has been stated that Dean Jonathan Swift's library contained not a single volume of the works of Shakespeare and that the entire canon of the Dean's writings contains no reference to Shakespeare. Can these allegations be (a) confirmed or (b) refuted or (c) explained?

Paul S. Clarkson

» REMINISCENCES OF J. G. COGSWELL. Thomas Franklin Waters, in his "Augustine Heard and His Friends" (Ipswich Historical Society *Publications*, No. 21, Chap. 3, line 6) refers to the "reminiscences" of Joseph Green Cogswell. There is no mention of them in the *Life of Joseph Green Cogswell . . .* a volume compiled by Miss Anna E. Ticknor, and privately printed at the Riverside Press in Cambridge in 1874. Nor have I found any trace of the reminiscences elsewhere.

Possibly the reference is merely to casual chats or letters never printed—possibly to a book or pamphlet. I would like more definite word on their existence.

H. M. Lydenberg

» FIRST ICE CREAM SODA. An advertisement recently circulated by the National Dairy Products Corporation states that the first ice cream soda was "invented, sampled and . . . accepted" at the Franklin Institute exhibit in 1874. The date seems rather late, in view of the fact that ice cream (in one of a half-dozen disputed forms) was an almost common dessert a century earlier. On what authority, I wonder, is the statement made?

T. Y.

» **EARRINGS A BENEFIT TO EYESIGHT?** What is the origin of the belief that the piercing of the lobes and the wearing of earrings are of benefit to the eyes? Is there any medical foundation for the belief? Must any special procedure be followed to obtain the best results? Are other medical benefits claimed for the practice?

E. R. A.

» **PIONEERS' PIZEN.** The secret recipe for the pioneer drink known as "pizen," "popskull," and "panther milk" has, according to an account in *Time* (October 13, 1947), been discovered by Harry Galbraith of the Colorado Historical Society. The recipe reads:

To a five-gallon keg of Taos Lightning [whisky] add a one-pound plug of chopped chewing tobacco, two pounds of burnt dried peaches and 20 charges of gunpowder; stir the mixture and drink in a tin cup.

I would like to know something of the other beverages of the western pioneers. What original recipes have been preserved?

A. A.

» **"CHANGE THE NAME OF ARKANSAS."** Where can one find an unbowlerized version of the speech "Change the Name of Arkansas? Hell, No!"?

Arkie

» **AMERICAN GHOSTS.** The recent mention, in the press, of two American ghosts leads me to inquire where I may find other similar accounts.

One of these stories concerned the ghostly rappings in the old iron mine at Ringwood, New Jersey. According to the New York *Herald Tribune* (July

7, 1947), these mines, which were operated in 1763 by a London syndicate under the management of Baron Peter Hasenclever, a German, have a history dating back two hundred years. The Baron maintained a German band to entertain him, but failed to run the mines at a profit. He was soon replaced by Robert Erskine, a Scottish mining engineer, who became geographer and surveyor-general for the American armies during the Revolution. Under him the mines were used to forge cannon and munitions for the Americans. The chain strung across the Hudson at West Point, to block the passage of British ships, was made here, as were the cannon used on "Old Ironsides."

In 1780 the mines were confiscated by the New Jersey government and finally passed into private hands. When the mines were working, the Peters shaft had a ghost who could be heard knocking on the walls of the digging. Inevitably, an accident followed each knocking.

The second report involved two ghosts associated with the home of Washington Irving, recently opened as a museum in Tarrytown, New York. The first was a young lady who wandered through the orchard; she, it is said, had died "of love and green apples." The second was Irving himself, who has been seen at various times by people sleeping in the front room overlooking the Tappan Zee.

R. E.

» **COCA-COLA AND THE NEW LOOK.** The Coca-Cola bottle, according to an article by Don Wharton ("Coca-Cola: Its Fame and Fortune," *Readers' Digest*, June, 1947) was "deliberately designed in 1916 to resemble the hobble skirt women wore then." The current swing to the rear in women's fashions points up

a question as to the truth of this assertion. The bottle was evidently designed by Chapman J. Root. Did he actually have women's dresses in mind when he undertook the task?

T. S. L.

» MERMAID BIBLIOGRAPHY. Where may I find a listing of the legends and stories of mermaids and mermen? Sabine Baring-Gould's *Curious Myths of the Middle Ages* (London, 1867), Erik Pontopidan's *Natural History of Norway* (London, 1755) and William Jones's *Credulities Past and Present* (London, 1880) are the only sources I have examined.

James Freed

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« AUTHORS' SELF-ALLUSIONS (7:93 *et al.*). When J. Leslie Mitchell wrote under the name of Lewis Grassic Gibbon he sometimes referred to himself, either under his precise baptismal name or in a fashion clear enough to the initiate even though no name is used. In *Scottish Scene* (London, 1934) he twice mentions (pp. 136, 294) "my distant cousin, Mr. Lealie Mitchell." More interesting is the reference (pp. 251-252) in "Cloud Howe," second tale in his trilogy, *A Scots Quair* (London, 1946). Chris, the central character in the trilogy, is on an excursion with a girl of her village. The two stop at a farm where they have milk and cakes, for which Chris offers to pay. But

the farmer's wife shook her head, she'd not have it, she'd heard of

Chris from her son, she said, he lived in London and wrote horrible books; but he and Chris were at college together. Chris couldn't mind much of the son at all . . . but she didn't say that . . .

I have been at the farm, where Lealie Mitchell's mother gave me tea and scones and showed me some of her son's "horrible books," carefully wrapped and stowed away in an upper drawer of the dresser. The description is unmistakable.

Kenneth Porter

« An out-of-the-way book in which the author alludes to himself is M. P. Shiel's *Prince Zaleski* (Boston, 1895). It is a decadent detective or master-mind story of the genre in vogue in the otherwise Gay Nineties, and is told in the first person, supposedly by Shiel himself, whom the weirdly-wise Zaleski mentions by name. Doubtless a similar device occurs in many detective stories, and familiarly in those by the dual author Ellery Queen; also, I think, in the Philo Vance stories by S. S. Van Dine. In these, of course, the self-allusions would be to the author under his pseudonym.

Lloyd E. Smith

« This may be a bit far-fetched, but Tembarom, in Frances Hodgson Burnett's *T. Tembarom* (N. Y., 1913), looks at the portrait of a boy in the costume of the period of Charles II and asks, "Who's this Fauntleroy in the lace collar?" Evidently the author's earlier portrayal had become a by-word by the time of her later novel.

Joseph R. Dunlap

« TOKEN PAYMENTS FOR LAND (7:94 *et al.*). A portion of the land which was



later to become famous as Monticello had been deeded to the elder Jefferson in exchange for a bowl of punch. The deed (still extant) demanded, specifically, that it be Henry Weatherburn's "biggest Bowl of Arrack Punch"—Weatherburn kept the Raleigh Tavern in Williamsburg—and the bowl, in that day, cost, according to legend, not more than a guinea to fill! Locally the land is still known, evidently, as "the Punch-bowl Tract."

Some of these details are given in Marie Kimball's *Jefferson: The Road to Glory* (N. Y., 1943). According to this source, the deed is fully recorded in the Goochland County Deed Book No. 2 (p. 222); and an abstract is published in the *William and Mary Quarterly* (Series I, Vol. 5, p. 112).

T. E.

« One William Henry Stuart, sometime overseer of lighthouses in the British West Indies, is said to have done Queen Victoria or one of her relatives (possibly her favorite grandson, Prince George, once a midshipman in the Caribbean) a very special favor. As a result she leased to him in perpetuity, "for one peppercorn a year," Cat Cay in the Bahamas.

L. S. T.

« WHITE STEPS IN BALTIMORE (7:88 *et al.*). An article by Lee McCardell ("Those Rows of White Steps in City—They're Mark of Respectability"), appearing in the *Evening Sun*, Baltimore, June 5, 1940, described the "water-filled quarry hole," a little west of Cockeysville, now a swimming pool. This, the abandoned Beaver Dam marble quarry, was once the source of supply

for the "first and finest" of Baltimore's white steps.

Householders who could not afford white marble, McCardell explained, painted their wooden front stoops white. Whether this assertion is entirely correct, we do not know (it has been indicated that the wood antedated the marble).

Elizabeth C. Litsinger

« CREASES IN TROUSERS (7:94 *et al.*). One hears a variety of stories about the origin of the popularity of creases in trousers, and Edward VII seems to figure in nearly every version.

This is the form in which I heard the tale in London, many years ago. The Prince of Wales (as King Edward then was) and his host, the Duke of Beaufort, were caught in a sudden heavy downpour in Goodwood Park and were thoroughly drenched. They went to a tailor's in the village and were fitted with ready-made clothes. When they were seen with the heretofore unpopular creases [a point which Mr. Hamill explained at the last reference], their influence was strong enough to create a fashion out of what had once been a mark of inferiority.

It is interesting to note in this connection that in England such ready-made clothes are called "hand-me-downs" because they come down from the shelf; while in America the term "hand-me-down," applied to clothes, refers to a garment passed down from father to son or from older to younger child.

N. Lawson Lewis

« CHRISTMAS FIRECRACKERS IN THE DEEP SOUTH (7:40). The custom of celebrating Christmas with firecrackers

was prevalent in South Carolina in the mid-fifties, according to a reference in Allan Nevins' *Ordeal of the Union* (N. Y., 1947, Vol. I, p. 434). Nevins draws upon the journal of S. Porcher Gaillard (South Caroliniana Library) for December, 1856:

S. Porcher Gaillard helped his slaves make merry during their four-day Christmas holiday with tobacco, molasses, apples, and firecrackers.

G. E.

« HECTOR (7:86). The character of Hector (and the connotation of the appellative noun *hector*) was no doubt debased by that unpleasant phenomenon known as "the degeneration of meaning." (A whole chapter in *Words and Their Ways in English Speech*, by Greenough and Kittredge, is devoted to the operation of this process.)

Hector fell into disrepute in the middle of the seventeenth century in much the same way as did Pandarus, another Trojan hero, in the Middle Ages. Perhaps the "rationalist" gentlemen of the seventeenth century were rubbed the wrong way by the boasting and the "big talk" of the Greek and Trojan heroes about to join in mortal combat in the pages of the *Iliad*. A single idea or set of stimuli may draw very different responses in another age. What one might call a "collegian" sense of humor could also be a factor: once the witty seminarist is struck with the idea of describing as "Hectors" the street-bulies and roisterers already called "muns," and "Tityre-tus" (the latter from a humorous misreading of the opening words of Virgil's first Eclogue), the new epithet quickly catches on. The popularity of it seems, if anything, to thrive on a complete defiance of accuracy.

It is doubtful that the etymological connection between *hectic* and *hector* had any effect on the latter's sudden loss of original dignity. Words rise and fall in fortune and regard. Duns Scotus gave us the word *dunce* at a time when schoolmen's logic was no longer held in high esteem. The scoffing of one generation may become a mark of pride in the next (as in *Quaker*), and vice versa.

L. S. Friedland

« POET'S POET (6:188 *et al.*). Another reference to a musicians' musician can be found in Sylvia Brockway's *Sarah and I* (N. Y., 1944). She refers to her father (p. 55) as a "highly respected 'musicians' musician' [who] bowed to the left and right as he walked down the aisle to his seat at the Boston Symphony."

Ellen Kerney

« John M. Rainey, one-time city editor of the New York *Evening World*, who died in New York City on September 14, 1947, was known as a "newspaperman's newspaperman."

O. M.

« AMERICAN EMIGRANTS TO AUSTRALIA (7:86). Thomas Dunbabin, head of the Australian News and Information Bureau in New York City, stated, according to the October 22, 1947, New York *Herald Tribune*, that at least two earlier attempts had been made to attract Americans to Australia: a clipper captain tried unsuccessfully to enlist Bostonians in 1787; and in 1851, thousands of Californians, disappointed in the 1849 Gold Rush, sought better luck in the gold discoveries in Australia.

T. A.

« BURIED-TREASURE STORIES (7:95 *et al.*). Richard LeGallienne's *Pieces of Eight* (N. Y., 1918), a novel which he called an "authentic narrative of a treasure discovered in the Bahama Islands in the year 1903," falls into this category.

N. T. Macferron

« MIGHT-HAVE-BEEN HISTORY (7:24). After submitting my query, I came across a review of Noel Coward's "Peace in Our Time," dealing with the possible conquest of Britain by the Nazis. Saki's *When William Came* and DuMaurier's *The Englishman's Home* might, with a slight shift of emphasis, be admitted to the list; but both were written in the spirit of prophecy and not with the advantage of hindsight, which is a requisite so far as the original query is concerned. However, I would not object to hearing of books in either category.

Joseph R. Dunlap

« LADY PIRATES (7:93 *et al.*). Horace Smith's chapter on "The Beautiful White Devil" (in *The War Maker*) cited at AN&Q 7:74—is, I think, of sufficient interest to warrant a brief review.

Captain Boynton is reported to have been taken, in much secrecy and mystery, to the retreat of "the Queen"—the only name, he said, by which she was addressed—on an island to the east of the regular course between Hong Kong and Singapore. There she rehearsed the details of her life. Her father, an Irishman, once a lieutenant commander in the British Navy, had (to avoid an accident) defied the order of an incompetent and haughty superior officer. In the quarrel that followed, her father knocked down his superior, and otherwise abused him; he was court-

martialed and dismissed from the service. Out of embitterment he went to the Far East and turned pirate, preying on British shipping. Just before his death he begged his daughter to continue what he had begun. For a time she had acted on his request, but with an uneasy conscience.

She later decided to apply for a pardon from the British, went back to England, and died there suddenly, almost immediately after her arrival.

D. K.

« MODERN CHARACTERS IN A BYGONE MILIEU (7:46 *et al.*). The protagonist, Meaulnes, in Alain Fournier's *The Wanderer*, is projected into the past by his own imagination, although the author does not seem to have intended to place him in the past at all. However, such is the effect upon the reader by Meaulnes's visit to the "lost manor," that whenever the visit is mentioned subsequently the reader's imagination is kindled and becomes as one with that of Meaulnes.

G. W. H.

« FLOATING CHURCHES (7:28 *et al.*). What was assumed to be the first of its kind is recorded by Langford Reed in *The Life of Lewis Carroll* (London, 1932, pp. 22-23). The reference is to Daresbury, Cheshire, in 1832, and Lewis Carroll's father, Charles Dodgson. At that time the railway had scarcely begun to operate, and supplies were carried to the smaller provincial town by means of canal barges. On the canal which ran through one end of Daresbury there was enough traffic to cause the good parson some worry over the fact that the bargees and their families

had no settled place of worship. He therefore

appealed to his wealthy neighbour, Sir Francis Egerton, for aid, with the result that one of the barges was transformed into a little church—the first of its kind I believe—and Mr. Dodgson used to preach there on Sunday evenings.

*Ellen Kerney*

« The former Methodist Church of Bellport (N. Y.) recently began a journey, on Great South Bay, to Massapequa Park (N. Y.). It made the trip by scow, and its eighteen-foot steeple was carried by truck.

*L. S. T.*

#### *Notice to Subscribers and Binders*

Because of increases in production costs—and an unwillingness to raise *AN&Q's* subscription price—the Editors are obliged to report that indexes to Volumes 6 and 7 will not be issued separately but will be combined with what was to have been a five-year cumulative index and is now projected in the form of a seven-year cumulation. Full details on this will be made available in April, 1948.

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of *AMERICAN NOTES & QUERIES*, published monthly at New York, N.Y., for October 1, 1947.

State of New York, County of New York, ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared Walter Pilkington, who, having been duly sworn according to law, deposes and says that he is the editor of *AMERICAN NOTES & QUERIES* and that the following is, to the best of his knowl-

edge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, *AMERICAN NOTES & QUERIES*, 7 West 44th St., New York 18, N. Y. Editors, Walter Pilkington and Betty Pilkington, 7 West 44th St., New York 18, N. Y. Managing Editor, Business Manager, none.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Walter Pilkington, 7 West 44th St., New York 18, N.Y. Betty Pilkington, 7 West 44th St., New York 18, N.Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WALTER PILKINGTON, Editor

Sworn to and subscribed before me this 30th day of September, 1947.

[SEAL]

GRACE L. PARKS

(My commission expires 3/30/48.)

## The Private Press: Work in Progress

---

WARD RITCHIE's first title over the imprint of "The Pioneer Hand Printing Society of La Cañada" (1932 Hyperion Street, Los Angeles) is now on the press. It is *Al Bello Secro*, a reproduction of the unique copy—in the collection of Thomas W. Streeter—of the first known poetry written and printed in the territory which is now the State of California; it was originally printed by Augustin V. Zamorano in 1836. The book when finished will include not only the facsimile reproduction but a translation into English from the original Spanish by Miss Haydee Noya of the Huntington Library, and an essay by Dr. Henry Raup Wagner. It is set in Bembo, and is to be printed (in two colors) on an Albion hand press; bound in decorated boards with paper label. The page size is  $7\frac{1}{2} \times 12\frac{1}{2}$ . The edition is limited to one hundred copies for distribution through the Zamorano Club of Los Angeles. Work should be completed during the next month.

---

MUIR DAWSON, of Dawson's Book Shop (627 South Grand Avenue, Los Angeles 14) has in progress the first title of his first series—"The Mountain Reprints"—consisting largely of reprints of rare western material. Item No. 135 in Charles L. Camp's revision of Henry Raup Wagner's *The Plains and the Rockies*, a bibliography of overland narratives, is the present selection. This is a letter appearing in the *Santa Fe Republican*, November 20, 1847. The volume will carry the title *Don Santiago Kärker, Indian Fighter*, and will probably run to forty-odd pages ( $5\frac{1}{2} \times 8$ ). It will be printed on Warren's Old Style Antique Wove in an edition of about a hundred copies (of these some may be for sale at a dollar each).

Dawson's venture is entirely new. He became interested in operating his own press only a year ago, and last summer invested in a Chandler and Price Pilot Press ( $6\frac{1}{2} \times 10$ ). At the moment he has but "a few pounds of Garamont" but he will soon supplement this with Caslon. His brother, Glen Dawson, helps him set type and collect material for publication. His books and pamphlets from now on will probably appear under the name of "Private Press of Muir Dawson."

---

RICHARD J. HOFFMAN, manager of The College Press at Los Angeles City College, is at work on a book of verse written before 1900 by Raymond Alden. It is a small quarto volume in black type with colored initials, bound in paper-covered boards; linen back, gold-stamped; one hundred copies, not for sale. Also in progress: A broadside hand-set in *Legend*, to be printed on mould-made cover in three colors; 20 by 25; 50 copies.



AMERICAN  
Notes & Queries

*November, 1947*

VOLUME VII

:

NUMBER 8



# Index

(Notes are indicated by [n]; answers by [a].)

Advertisements, rhyming (a) .....	126	Johnson, S. W.: writer on <i>pisé</i> .....	121
"Ambricycle" .....	120	Jones, Inigo: sound effects pioneer .....	115
Author's self-allusions (a) .....	125	"King Anthony I" .....	120
British throne, pretender to .....	120	Loutherbourg, P. J. De: sound ef-	
Buildings, new, ceremonies in hon-		fects pioneer .....	116
or of (a) .....	126	"Mited," to be .....	120
Burt G. Wilder Brain Collection .....	125	Ms destroyed by accident .....	121
Cagliostro and De Loutherbourg .....	119	Ms presented under injunction .....	122
"Change the Name of Arkansas"		Osler and <i>Religio Medici</i> .....	121
(a) .....	125	"Out of the horse's mouth" .....	121
"Cominform" .....	120	"Poet's poet" (a) .....	124
Covered bridge, longest .....	120	Railroad nicknames (a) .....	123
"Doughboy's general" (a) .....	124	<i>Remainder</i> : first use .....	121
Drift-bottle clues (a) .....	126	Scenery, stage, early .....	115
D'Ross, Jacquet, and mechanical		Seeds, viability of (a) .....	125
figure (a) .....	126	Sound effects, history of .....	115
Earrings and health (a) .....	122	Swiss automata (a) .....	126
<i>Edmond Dantes</i> sequel (a) .....	126	Testut, C., and <i>Edmond Dantes</i>	
"Eidophusikon," De Louther-		sequel (a) .....	126
bourg's .....	116	Theaters, private, in U. S. .....	121
"Fredonia," etc. (a) .....	124	Token payments for land (a) .....	122
Ghosts, American (a) .....	122	United Nations flag .....	120
"Green Bowl": Annapolis club .....	120	Utopian story, first American (a) .....	125
Hall, Anthony: pretender to Brit-		Virgin of Suyate .....	121
ish throne .....	120	"Washington," Stuart's, custodians	
Hammer, Jacob: printer .....	128	of (a) .....	127
Hammer, Victor: printer .....	128	"We disaffiliate" .....	121
"Hammerpresse" .....	128	Wells College Press .....	128
Hector (and <i>hector</i> ) (a) .....	127	"Whiskey plank" .....	126
Indian drinks, early .....	121	Wilder, Burt Green .....	125
Jeffing (a) .....	124		

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Notes on Early Progress in  
"the Picturesque of Sound"*

THE refinements of modern radio art, particularly in the more polished theater productions, call for a nicety of distinction that says a door is not just *a door* when it slams—if French it must be French, if batten, batten, and if screen, screen. The real theater might well have been able to ignore the whole field of sound effects, since it has, over the radio theater, the immense advantage of three-dimensional, visible action. But the demands of a competitive age seem to have forced it into the acceptance of new techniques. And as a result, off-stage noises are no longer dependent upon the primitive machinery of the sixteenth-century masque.

Some form of storm—thunder, hail, wind, or snow—was a necessary element in the early plays, not only in the mind of the author or "poet" but in the opinion of the audience, whose response was traditionally warm enough to justify almost any kind of effort.

Inigo Jones, who had a large but not always clearly defined part in the production of Ben Jonson's plays, was cer-

tainly one of the pioneers in the simplest forms of sound-effects machinery; it is known that he worked in this capacity as early as 1604/05 (*Masque of Blackness*); possibly earlier. And at that time the rumbling of thunder was produced by the rolling of bullets or cannon balls. But if the "Accounts of the Revels at Court" can be relied upon, Jones apparently had some well-set patterns to work from. For in 1571 a fee of twenty-two shillings, it is said, was paid to one John Izarde for his "device in counterfeiting thunder and lightning in the play of Narcisses and for sundry necessities by him spent therein . . ." <sup>1</sup> The same records say that one Robert Moore, an apothecary, received twenty-seven shillings and fourpence for the makings of "flakes of ice and hayle stones" in the masque of *Janus*. Moore's properties were "prepared corianders," musk, clove, cinnamon, and ginger comfits, as well as rose water and "spike" water [containing a kind of valerian essence].

In the early eighteenth century the stock devices were "bottled lightning" (largely praised for what it might have done), the mustard bowl (for the thunder's rumble), peas [pease] for hail, spirits of brandy (for "lambent flames and apparitions"), and quantities of nondescript paper, preferably white, for snow.

That any one of these properties was measurably improved in the half century that followed is not too likely, although there appears to have been a willingness, on the part of designers, to try new means of reproducing thunder, one of which involved the use of "troughs of wood with stops in them."

In 1771 sound effects were headed for a measurable advance not only in



imaginativeness of design but in final achievement. It was in that year that Philippe Jacques 'De Louthembourg left France [he was, however, a native of Germany] and came to England. As an artist De Louthembourg was already well established. He had been admitted to the Académie Royale several years in advance of the prescribed age of thirty. Through Dominico Angelo he was introduced to Garrick, who immediately hired him, at the unprecedented salary of £500 a year, as chief designer of scenery at the Drury Lane. Garrick was not unmindful of the fact that De Louthembourg was an inventor and something of an amateur magician as well as an artist, and this combination of talents more than justified the commitment. The new designer's first opportunity came with the performance of *A Christmas Tale* on December 27, 1773. The piece was written by Garrick—

in a hurry and on purpose to Shew Some fine Scenery which were design'd by Mon<sup>r</sup> Delouthenberg particularly a Burning Palace etc. which was extremely fine & novel . . .<sup>2</sup>

It is clear that De Louthembourg at the Drury Lane, over what was roughly a ten-year period, was without a rival. A good measure of his success rested on two achievements beyond the field of sound effects. He used color effectively in panoramic sets, particularly in the depiction of romantic and martial scenes (incidentally, De Louthembourg's own personal carriage and manner had the militaristic tone of his paintings and endowed him with the nickname "Field-Marshal Leatherbags").<sup>3</sup> And he virtually perfected the use of silk screen, argand lamps, and gauze in producing

illusions of atmosphere and distance. As a matter of fact, he is often referred to as the inventor of transparencies; but the records show that as early as 1759 Garrick had introduced them into the last act of his pantomime *Harlequin's Invasion* (these were presumably the work of Thomas French, then the scenic artist of the Drury Lane, but the primary credit is assigned to Dominico Angelo, De Louthembourg's friend, he producer of the sensational Stratford Jubilee fireworks).

But De Louthembourg was the first—not only in England but on the Continent—to use an "act-drop," replacing the traditional baize and designed in such a way as to put the audience in an appropriate frame of mind for a certain performance. His original—a romantic landscape piece—was done for a Derbyshire pantomime which opened in January, 1779. Moreover, he replaced the old "flats" of canvas, running width and height of the stage, with set scenes or "raking pieces."

Our primary concern, however, is with his sound effects. And the most direct and detailed account of the way in which he set to work is to be found in a book of essays, reminiscences, etc., written by W. H. Pyne, who, by special favor, was given, as he put it, "constant admittance behind the curtain."<sup>4</sup> The curtain, in this case, was the one belonging to De Louthembourg's famous little Eidophusikon, a dioramic contrivance having a stage only a little more than six feet wide and about eight feet deep, planned and built by the artist-inventor in 1782, about two years after he had left the Drury Lane because Sheridan, the new manager, threatened to lower his salary. However, many of the techniques which De Louthembourg

used in the operation of his Eidophusikon had been, without a doubt, tested on various occasions at the Drury Lane.

De Louthembourg, says Pyne, introduced a "new art—the picturesque of sound." Regardless of what "old" influences were present, it is undeniably true that the final effect was the result of a new and skillful approach.

One of his famous performances called for the firing of a signal of distress in a storm at sea. He had tried many a scheme, apparently, to effect this sound, but nothing pleased him until he hit upon the notion of using a "large skin . . . dressed into parchment." This he stretched over a circular frame and held it fast with screws; and with a tight sponge on the end of a whalebone spring he could strike the tambourine with gentleness (to convey the impression of a far-off gun) or with violence (to effect a nearby explosion). The reverberations of the blow served to produce a sound exactly like a receding echo bouncing lightly against a long and endless tier of low-hanging clouds.

His thunder, said Pyne, was "infinitely grand." A huge sheet of thin copper was hung from a chain, and by shaking the piece from one of the lower corners he brought about a "distant rumbling, seemingly below the horizon . . ." As the clouds rolled nearer he heightened the thunder's peal, until, within a second of the appearance of the jagged flash of lightning, the roar reached a deafening pitch and finally broke into a crash.

The waves, for this same performance, were a very finished piece of work. They had been carved of soft wood from clay models and then colored and coated with a high varnish that reflected the flash of the lightning.

Each one turned on its own axis and threw up foam in its motion. Their swishing or lapping sound was produced by the use of a large octagonal box made of pasteboard, lined with a series of shelves, and filled with small shells, peas, and light balls. As the machine wheeled upon its axis these bits were hurled in heaps with each rotation. Along with this sound came the whine of gusty wind. For this he used, again, circular frames over which were stretched pieces of silk pulled tightly and held fast. When one surface was rubbed against the other in a quick motion the effect was precisely what he had set out for. At the height of the uproar he passed large silken balls over the distress-signal tambourine and the din was reputedly unbearable.

The rain and hail were equally impressive. For each he used a long four-sided tube. When rain was in demand, the small seeds moved from the top of the tube to the bottom with a speed that could be controlled by resting the tube at any given angle; for a slow shower, it remained almost on the horizontal, and for a heavy dashing downfall it was tilted toward the perpendicular. The hail called for a similar though larger tube with a more elaborate interior, i.e., with pasteboard shelves, projecting on inclined planes. This tube was charged with little beads that could slide from shelf to shelf either slowly or rapidly, depending on the inclination of the tube.

The memorable point about De Louthembourg and his sound effects is not that he worked out devices so complex and revolutionary as to be impracticable in the hands of the average stage manager; but rather that by the use of very simple materials and the applica-

tion of an excellent ear for sound he produced remarkable imitations of reality. From what can be learned through contemporary records, theatrical machinery was accepted in advance, one might say, as a hit-and-miss affair; and since the devices used in the seventeenth and early eighteenth centuries were anything but trade secrets, a good portion of the impressiveness was lost at the outset merely because the theater-goers had a too-clinical picture of what kind of backstage efforts were in progress. The effect, no doubt, was something like that of an amateur production in which the audience, composed largely of people who have already had the misfortune to see most of the play in the making, does a little loud and unsolicited prompting.

In view of the professional tone of De Loutherbourg's [Eidophusikon] performances, it is difficult to see why he failed, in two seasons, to clear even enough to pay for the lighting of the theater! Gainsborough (and presumably many another public figure) went night after night, and on one occasion paid De Loutherbourg a rare compliment. At the very moment when the storm at sea was about to break inside the tiny theater, a real thunderstorm crashed over London. Certain superstitious persons among the audience rushed to the lobby, condemning the "presumption" of the man who had dared to copy Nature's own achievements. Meantime, De Loutherbourg, with Gainsborough and several other friends, had gone up to the roof where they got not only a good view of the real storm but, by looking straight below, an excellent picture of the "counterfeit" performance within. Gainsborough, so the legend goes, watched in silence for several minutes

and then said, with considerable emotion, "De Loutherbourg, our thunder is the best!"<sup>5</sup>

There is little doubt that De Loutherbourg's sound effects were good—to an almost frightening degree. Just why his methods were not universally accepted by other designers and managers is not clear; but on the other hand it is obvious, of course, that the long-popular comedy-of-manners school had little or no need for the representation of natural phenomena. *All the Year Round*, in 1872,<sup>6</sup> recorded a pathetic though amusing gesture on the part of a stage designer in the early nineteenth century. One Lee, it is said, in an effort to improve his thunder technique (Act III, *Lear*), returned to the Elizabethan methods. At the rear of the stage he built a series of ledges, and then instructed a carpenter to roll a wheelbarrow, packed with nine-pound cannon balls, over them. While the King, front stage, was properly braving the storm, the carpenter, behind the scene, was facing some less dramatic hazards: he missed his footing, stumbled over one of the ledges, and fell headlong onto the floor, while the cannon balls rolled heartlessly over the stage, past the King, and on down into the orchestra pit.

It is a real tribute to De Loutherbourg's efforts that in the many (and duplicating) accounts of his performances there is no hint of careless craftsmanship or faulty operation. And yet his success was not a mere matter of manual precision. He was, as has already been said, not only a painter and designer but something of an inventor. His general nimbleness of mind, his acquaintance with trick performers and "mechanicians," and his "visionary temperament" prepare one for the fact that

De Loutherbourg and his [supposedly second] wife, a tall fair woman of marked beauty otherwise referred to as "a Miss Smith," observed a very close friendship with the Cagliostro, and once accompanied Seraphina to Switzerland in order to give her the greatest possible safety (they even insisted that she make her home with them until the Count's personal difficulties had subsided).<sup>7</sup> Cagliostro's biographers are not very precise as to when this friendship was at its height, but it was presumably about 1785, i.e., less than two years after his Eidophusikon had closed.

Possibly as a result of living on the periphery of the occult, but more likely because of his wife's spiritual inclinations and the need to support his family, De Loutherbourg and his wife, late in the year 1788, ventured into the field of what is variously described as "alchemy," "animal magnetism," etc. Between Christmas, 1788, and July, 1789, they are said to have cured two thousand people. The primary source of this statement is a weird little book published in 1789 and called *A List of a Few Cures Performed by Mr. and Mrs. de Loutherbourg . . . without Medicine*. It was written "by a Lover of the Lamb of God," afterward identified as a half-crazed old woman named Mary Pratt, and was dedicated to "His Grace the Archbishop of Canterbury," upon whom the author called for the composition of a new form of prayer, that nothing might keep their "inestimable gift" from exerting its maximum influence.<sup>8</sup> Evidently the serious mesmerists were incensed at this hysterical outburst and De Loutherbourg himself is said to have left London in order to avoid Mary Pratt, "continuing, however, with his wife, the same fantastic tricks" [!]<sup>9</sup>

Horace Walpole, in a letter written from Strawberry Hill, July 1, 1789, to the Countess of Ossory, reported that "Loutherbourg, the painter, is turned an inspired physician, and has 3000 patients." His "sovereign panacea," Walpole continued, "is barley-water. I believe it as efficacious as mesmerism."<sup>10</sup> Some accounts say that the three thousand patients all turned up on a single afternoon (through some error in announcement) and created a minor riot; others say that the disorder of the day came from the fact that De Loutherbourg had sold some three thousand tickets, at a price of one to three guineas each, for a demonstration of his healing methods, and that when the crowds arrived at Hammersmith Terrace (Chiswick) only a very few of them could be admitted.

De Loutherbourg was a follower of the prophet-fanatic Richard Brothers, and, less directly, of Mesmer and his imitators. And although his experience as a healer was very short-lived, it seems to have been a profitable venture. Strangely enough, it did not lower his position as an artist. As late as 1793 he was commissioned to do an important piece of work in the Netherlands.

Had he been a lesser painter, he might have been tempted to explore other angles of the sound-effects art. But he would have been obliged to wait some time for the present-day mechanized methods, whereby the sound record delivers the "sickening thud" (De Loutherbourg, too, would have dropped a melon!).

*Le Brui*

- 
1. *All the Year Round*, August 10, 1872, pp. 304-8.
  2. Elizabeth P. Stein, *David Garrick*:

- Dramatist* (N. Y., 1938), pp. 148 ff.
3. *The Era Almanack*, 1871, p. 35.
  4. W. H. Pyne, *Wine and Walnuts* (London, 1823), Vol. 1, pp. 283ff.
  5. William T. Whitley, *Thomas Gainsborough* (London, 1915), pp. 286 ff.
  6. August 10, 1872, pp. 304-8.
  7. W. R. H. Trowbridge, *Cagliostro* (N. Y., 1926), pp. 281-3. Of De Louthembourg's first wife, Barbe Burlât, by whom he had six children, very little seems to be known. He was evidently married to Miss Smith shortly after his arrival in London.
  8. Charles Mackay, *Extraordinary Popular Delusions* (London, 1932), p. 335.
  9. *Loc. cit.*
  10. *The Letters of Horace Walpole*, ed. Cunningham (1859), Vol. 9, p. 186.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

AMBRICYCLE: three-wheeled motorcycle ambulance invented by William E. Detor, who died at New York City, November 3, 1947; the body of the vehicle was seven feet long, covered with a tarpaulin, and mounted on a sidecar by spring suspension; many were purchased for use in Great Britain and Norway during World War II (New York *Herald Tribune*, November 4, 1947). . . . "COMINFORM": Communist Information Bureau, founded in October, 1947, in Belgrade, Yugoslavia,

and described as "an office to disseminate centrally prepared Communist propaganda and coordinate the activities of the participating parties" (New York *Times*, October 19, 1947).

THE "GREEN BOWL": the forty-year-old secret society at the Naval Academy at Annapolis disbanded by the Navy on November 21, 1947; the organization had been criticized as a "vicious officers' clique" designed to assist in the promotion of its members; an investigation disclosed that 156 "Green Bowlers" are now on active duty (New York *Herald Tribune*, November 22, 1947). . . . LONGEST COVERED BRIDGE: 1282-foot span crossing the St. John River at Hartland, New Brunswick.

PRETENDER TO THE BRITISH THRONE: Anthony Hall, who, as "King Anthony I," claimed to be ninth direct descendant of Henry VIII through a son born to Anne Boleyn, died at Little Dewchurch, Shropshire, England, December 12, 1947; in civilian life he was a police inspector; he issued currency and proclamations, including one calling the American colonies back to British sovereignty (New York *Herald Tribune*, December 13, 1947).

TO BE "MITED": to be shunned; refers to the treatment of a former member in good standing of the Amish Church who has strayed from the Amish interpretation of the Bible; although he is allowed to sleep in Amish homes, he is generally avoided (*Time*, December 8, 1947). . . . UNITED NATIONS FLAG: a light-blue field bearing in white the U.N. emblem—a projection of the globe from the North Pole; officially approved by the fifty-seven-nation Legal Committee of the U.N. General Assembly, October 7, 1947 (New York *Herald Tribune*, October 8, 1947).

VIRGIN OF SUYATE: patroness of Central American generals (*Time*, September 15, 1947). . . . "WE DISAFFILIATE": laconic statement by John L. Lewis, leader of the United Mine Workers, to William Green, A. F. of L. president, issued December 12, 1947; written in blue crayon on a single sheet of paper; the complete text read: "Green. A. F. of L. We disaffiliate. Lewis. 12-12-47"; the note marks the second withdrawal of the U. M. W. from the A. F. of L.; the first split took place in 1935 (*New York Herald Tribune*, December 13, 1947).

## QUERIES

» "REMAINDER": ENGLISH OR AMERICAN? AND HOW OLD? The *Dictionary of American English* does not include *remainder* and the earliest English use (in the sense of remainders of a publisher's stock of books) recorded in the *OED* is 1873. In 1854, however, William Gowans, an American bookseller, headed one of the sections (p. 6) in his catalogue "Remainders of Editions by Other Publishers." (The catalogue was No. 13, and was issued from 115 Nassau Street, New York City. A copy is in the collection of the McGregor Library of the University of Virginia.)

Is this the earliest discoverable American use of *remainder*?

J. C. W.

» OSLER AND RELIGIO MEDICI. How did Sir William Osler, the great physician, pronounce the title of his life-long favorite volume: Thomas Browne's *Religio Medici*?

Thomas F. Gardner

» EARLY INDIAN DRINKS. What alcoholic drink other than pulque was manufactured by the Indians before the coming of the white man?

Bacchus

» "OUT OF THE HORSE'S MOUTH." Where did this expression originate? I have heard it used often since I moved to Ohio. Does it come from the practice of looking at a horse's teeth to determine its age? It is used, of course, in the sense of quotation from an unimpeachable source.

Thomas F. Gardner

» PRIVATE THEATERS IN AMERICA. Where may I find accounts of private theaters which have been—or still are—in operation here in the United States? If there is little or no historical material on them, is there at least a brief check list? (I am referring to theaters maintained by wealthy patrons and giving performances not generally open to the public.)

Alfred R. James

» S. W. JOHNSON, WRITER ON "PISE." In 1806 there was published a volume called *Rural Economy*, written by S. W. Johnson of New Brunswick, New Jersey. It was addressed to Thomas Jefferson, then President, and it contained an early account of the technique of *pisé* or rammed-earth building. I have not been able to identify the author, and would welcome information about him.

J. B. H.

» MSS DESTROYED BY ACCIDENT. Lewis Gannett, in his Preface to the *Portable Steinbeck*, says that half the ms of *Of Mice and Men* was eaten by Steinbeck's setter pup, and had to be rewritten.

What other instances are there of this kind, in which unpublished works have been lost, stolen, or suffered other misadventures?

M. A. deF.

» GIFTS WITH STRINGS. Has anyone made a listing of the gifts to libraries and other public institutions of letters and manuscripts which are presented under injunction by the donor that they must not be opened for certain specified periods? Instances of the kind come readily to mind—the disappointing Lincoln materials recently opened at the Library of Congress and the Ruskin documents presented by Albert Gray to the Bodleian and still unpublishable.

E. G.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« EARRINGS A BENEFIT TO EYESIGHT? (7:106). Some time ago, while I was engaged in field work at Brackettville, Texas, on a projected history of the Seminole Negroes and a biography of their chief, John Horse, I remember having a conversation with Bill Daniels (*ca.* 1868—). Daniels was a son of the Creek Negro, Elijah Daniels, who came from the Indian Territory to Mexico shortly before the Civil War, and there had joined the Seminole Negro colony commanded by John Horse. My notes read: "Elijah Daniels was a Creek, but raised in the Chickasaw country. Could talk Creek, Chickasaw, and Choctaw. Wore gold rings in his ears like an Indian but took them off when he began soldiering" (he served as a sergeant in the Seminole Negro-

Indian Scouts, a troop which saw service, 1870-1914, on the Texas-Mexican border). The implication in Bill Daniels' mention of his father's wearing earrings "like an Indian" was that this practice assisted him in understanding—and speaking?—these various Indian languages. I have no idea whether this belief had a wide currency.

Kenneth W. Porter

« TOKEN PAYMENTS FOR LAND (7:107 *et al.*). In 1735, one Samuel Waldo offered free land to settlers on St. George's River, in Maine, for a quit-rent of "one peppercorn per annum if lawfully demanded," to develop the territory. The point is mentioned in M. Marion Marberry's *The Golden Voice* (N. Y., 1947), a biography of Isaac Kallough.

Miriam Allen deFord

« AMERICAN GHOSTS (7:106). A suicide in Petersburg, Virginia, in 1844, became the basis of a local ghost story.

An account of the suicide itself appears in Edward Pollock's *A Historical and Industrial Guide to the City of Petersburg* (1884). One F. Antomatti was engaged to marry Zenobia Zucci, a betrothal heartily approved by the community. Shortly after the publication of the banns, Antomatti became inexplicably despondent. On July 29, 1844, he abruptly left the home of his fiancée, and walked rapidly toward the cemetery, followed by Mr. Zucci, her father. Antomatti brushed by several people and entered Old Blanford Church, where he put a bullet in his brain. Those who had heard the shot rushed to his aid and were about to call a doctor. At this Antomatti asked for a mirror, that he might diagnose his own condition. He glanced at his reflection

in a pocket mirror handed to him, and calmly declared "My case is hopeless." He then turned his face to the wall and died in ten minutes *in the north transept*.

Pollock's account mentions no ghost. But my father, who moved to Petersburg in 1889, told me that reports were current at that time that Antomatti's wraith was often seen about sunset in the church close to the spot where he died. However, in the period 1906 to 1945, the ghost was not seen, according to local ghost gossip.

The story of the suicide was again circulated in 1942 by M. C. Harrison in his *Home to the Cockade City!*—with no mention of the ghost. But since that time I have heard several persons state that others have told them of seeing Antomatti *in the slave gallery at the west end of the nave*. This report has not been traced to a first-hand witness, however.

It is not unusual for Virginia ghosts to be "re-activated" by the re-telling of the stories of their respective living tragedies. Evelyn Byrd is reputed to haunt Westover on the James almost every time her life appears in the Sunday supplements.

Yet another instance is that of Poe, who stalks up West Range at the University of Virginia at 3 A. M. when there is no moon. Back in 1914 a classmate excitedly woke me at that hour, claiming that he had just "walked through a man on West Range." We went back to the spot, but no man or ghost was there.

In the twenties, the *Richmond Times-Dispatch*, in one of its Sunday issues, gave the stories of some ten or more Virginia ghosts.

Charles Edgar Gilliam

« RAILROAD NICKNAMES (7:90 *et al.*). Several new entries were described by New York *Herald Tribune* readers (see Editorial Page, November 17 & 22, 1947). Holger Lundbergh recalls a road operated by the late Henry Ford in the twenties, the Detroit, Toledo & Iron-ton, known in both Michigan and Ohio as "Delirium Tremens and Insomnia." Ford, it appears, took it over at a time when its nickname was easily justified and in a short time built it into a smooth-running line. Another letter, signed "R. McC.," reports that the old Galveston, Harrisburg & San Antonio is generally known to Texans as the "God Help and Save Us All." W. C. Wright notes that "the little old Pittsburgh, Lisbon & Western—running between New Galilee, Pennsylvania, and Lisbon, Ohio—used to be known locally as the Poor, Lazy & Worthless or the Pick Up Your Luggage and Walk."

W. P.

« I recall that when the Cincinnati, Hamilton & Dayton was merged with the Pere Marquette, the irreverent interpreted the initials C. H. & D.-P. M. as "Cheap Help and Damn Poor Management."

C. M. S.

« In the old days of "Local Option" liquor laws, the Washington, Baltimore & Annapolis Railroad ("W. B. & A.") was waggishly called the "Whiskey, Beer & Alcohol."

Paul S. Clarkson

« N. M. Blake's *William Mahone of Virginia* (Richmond, 1935) contains a pertinent anecdote. The General Assembly of Virginia passed, on April 18, 1867, the Southside Consolidation Act



which provided for the amalgamation of the Southside railroads into a joint stock company to be known as the Atlantic, Mississippi and Ohio Railroad Company. The consolidation move was said to be motivated by the self-interest of the president, General William Mahone, and the new initials, "A. M. & O.," were interpreted to mean "All Mine and Otelia's." Otelia was, of course, Mahone's wife.

H. J. Jonas

« Gridley Adams (New York *Sun*, October 6, 1938) supplied a version of the origin of the name Nickel Plate—one quite unlike that suggested by Mr. Jonas (*AN&Q* 7:90). A newspaper publisher of Newark, Ohio, complained that the road as laid out would not come within nine miles of the center of Newark. He finally told the citizens of the town in an editorial that they had not lost much, since it "will be only a nickel-plated road, anyway." When the directors of the line heard the story, they called the road the "Nickel Plate" and presented the editor with a pass good for life.

Ellen Kerney

« "SPIV" (7:75 *et al.*). Several terms describing persons not pulling their full weight in England's postwar austerity economy were listed in the New York *Times* for October 12, 1947. They are: "drone" (variation of "spiv"): one who is allergic to all work; "eel": a person who is clever at evading the law, but who will work when caught; "butterfly": one who changes jobs frequently because he objects to staying permanently in one vocation; "wide boy": one adept at completing a shady deal.

B. L.

« "FREDONIA," ETC. (7:87). Samuel Latham Mitchill, founder of the *Medical Repository* and its editor from 1797 to 1820, proposed in that journal (Vol. 6, 1803, p. 229) the following "New National Distinctions": "Fredon": the aggregate noun for the whole territory of the United States; "Fredonia": a noun of the same import for *rhetorical* and *poetical* use; "Fredonian": a *sonorous* name for "a citizen of the U. S."; "Frede": a *short* and *colloquial* name for "a citizen of the U. S."; "Fredish": an adjective to denote the relations and concerns of the United States. He repeated some of these terms in subsequent volumes.

Not too long ago—I do not have an exact reference—Frank Lloyd Wright, the architect, suggested "Usonia" and "Usonian." I used the adjective rather frequently in the abstracting leaflet *Wildlife Review* from 1935 to 1947.

W. L. McAtee

« JEFFING (6:175 *et al.*). C. S. Osborne, onetime governor of Michigan, once "jeffed" to his own great advantage, according to an Associated Press dispatch appearing in the *Kalamazoo Gazette*, December 21, 1947. Osborne, who had been working as a newspaperman in Milwaukee, moved to Sault Ste. Marie, Michigan, and founded, in partnership with two other men, the *Sault News*. He became sole owner of the paper by "throwing type quads" to see who would leave town.

*Typophilus*

« POET'S POET (7:109 *et al.*). General Omar N. Bradley, head of the Veterans Administration and recently nominated by President Truman to the post of Chief of Staff, was known as the

"doughboy's general" by American soldiers in the Tunisian campaigns of World War II.

C. E.

« AUTHORS' SELF-ALLUSIONS (7:107 *et al.*). Dr. Herbert Silvette, who writes under the pseudonym of "Barnaby Dogbolt," had his attention called to AN&Q's notice of his self-allusion in *Goose's Tale* (AN&Q 7:93). His comment: "Rabelais mentions himself in *Gargantua and Pantagruel*, Book III, chapter 34, and Book IV, chapter 27. I hope that this will not prove Dogbolt's only similarity to his master."

J. C. W.

« BURT GREEN WILDER (7:83). The Medical School of Cornell University now maintains the Burt G. Wilder Brain Collection for the study of the human brain. The School wants people to will their brains to it. (Papers and full information may be obtained from Dr. James W. Papez, Cornell University.) When my husband, Maynard Shipley, died in 1934, he left his brain to the Collection; and mine will go there when I am through with it—or, to phrase it more scientifically, when it is through with me.

Miriam Allen deFord

« AGELESS AND EDIBLE (4:190 *et al.*). The *Rural Magazine*, published in 1820 in Philadelphia carries (Vol. 1, No. 5, p. 197) an account of oats that had been buried for many years in Scotland and when unearthed enjoyed a normal growth. This took place near Forfar, where, in the center of a field, there was a druids' place of worship, marked by a circle of big stones surrounding a still larger one. When the plowing

had been done the year before the ground within the circle had evidently been turned over. Then in the spring, when the field and circle were sown to barley, large quantities of oats in the region of the circle, sprang up among the barley. Outside the circle no oats were found. The account asserts that the oat seeds "must have remained there more than 1000 years."

J. H.

« FIRST AMERICAN UTOPIAN STORY (2:9). It would be well to mention *Equality: A History of Lithconia*, which Jacob Blanck, in "News from the Rare Book Sellers" (*Publishers' Weekly*, November 15, 1947), calls "the rarest of all American utopian works." This was first published in Philadelphia in 1837, but had appeared as a serial in the *Temple of Reason*, "a deist weekly newspaper," as early as 1802. The author is unknown, although Alfred D. Prime, editor of James A. Williams' 1947 reprint, suggests that it may have been Dr. James Reynolds of Philadelphia. In 1863 another edition, until recently considered to be the first, was published by J. P. Mendum in Boston.

X.

« "CHANGE THE NAME OF ARKANSAS" (7:106). Both the bowdlerized and unbowdlerized versions of the American classic speech "Change the Name of Arkansas? Hell, No!" may be found in James R. Masterson's *Tall Tales of Arkansas* (Boston, 1943).

In several versions the name of the state is spelled "Arkansas," in others "Arkansaw." "Arkansas" is, of course, the accepted spelling today, and the inhabitants of the state are referred to as "Arkansans." Some, however, like John

Gould Fletcher in his *Arkansas*, use the term "Arkansawyers."

James R. Lawson

« EDMOND DANTES SEQUEL (3:103 *et al.*). Dr. Charles Testut, a New Orleans physician, was the author of *Les Filles de Monte Cristo*, a "continuation" of Dumas' work. Testut, who lived in the mid-nineteenth century, wrote in French. Most of his life was spent in New Orleans, though for a while he lived and taught in New York City. A brief account of his work appears in Mildred L. Rutherford's *The South in History and Literature* (Athens, Ga., 1907).

I. D.

« SWISS AUTOMATA (1:190 *et al.*). In the late eighteenth century, one Jacquet D'Ross distinguished himself in London by exhibiting a remarkable mechanical figure resembling a boy about eight years old. The puppet was seated on a stool, which was hollowed beneath, with a table placed before him. The spectators were requested to write a few words on paper, and these the "boy" then copied. D'Ross himself stood some distance away. This contrivance was deemed to be even more sensational than the earlier "chess player."

D'Ross was a native of Switzerland and scored his success in London when he was still in his early twenties. He succeeded in taking his machine back to Switzerland without letting any part of his secret escape. A description of the exhibit appears in Henry Angelo's *Reminiscences* (London, 1830, pp. 328-9).

L. B.

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (7:62 *et al.*). There is a ship-building custom analogous to that common among builders when a structure is completed. The last plank to be fitted into place, closing up the hull of a vessel, is called the "whiskey plank." On this occasion the owner does well to provide the workers with a bottle of whiskey, and then take himself off. The custom is referred to by Douglas R. Radford in his article "I Build My Ship" (*The Sea Chest*, July, 1939).

E. G.

« RHYMED ADVERTISEMENTS (7:47 *et al.*). In 1847, according to Paul Denis' "Radio and Television" column (*New York Post*, December 4, 1947), this advertisement was sung in theaters and at street corners in New York City:

Where'er consumption's victims are,  
in palaces or halls,  
Or in the rural cottages, with neatly whitewashed walls;  
Sink not into despondency, there's naught for you to fear,  
By the pale and flickering taper, or the brilliant chandelier;  
But drink the draught, 'twill save you, that bids consumption fly.  
Take Dr. Swayne's Wild Cherry,  
and do not, do not die!

Thomas B. Fall

« DRIFT-BOTTLE CLUES (7:63 *et al.*). On November 25, 1947, a tightly-corked bottle was picked up near Land's End in England, addressed to "Lieutenant Philip Mountbatten, Buckingham Palace." According to an account in the *New York Herald Tribune* (November 26, 1947), the bottle had been tossed overboard twenty-eight miles

west of Bishop's Rock by J. S. Papageorge, radio officer of the "Aristidis," a Greek vessel bound for the United States. In it was a message of congratulation.

R. O. Whipple

« HECTOR (7:109 *et al.*). It may well be, as Mr. Friedland says in his helpful reply at the last reference, that some "witty seminarist," thinking to slay the bullies with bitter irony, coined instead a word which was accepted in a sense wholly opposite to what he had intended. If only that misguided wit could be identified!

May I question the implication, in Mr. Friedland's statement, on "the etymological connection between *hectic* and *hector*"? It is true that both ultimately derive from the Greek verb for *have* with its multitude of other senses; but in meaning and use the Greek *hektikos* and *hektor* are poles apart—the first being the adjective from *hexis*, habit of mind, and the second meaning holding fast and given as a name to Hector because he was the prop of Troy. *Hectic* is derived and takes its meaning from *hektikos* and *hexis*, and has so thin an etymological connection with *hector* as to make it almost nonexistent. They are, in short, cognate only.

G. J. L. Gomme

« CUSTODIANS OF STUART'S "WASHINGTON" (7:87). A little more than thirty years after the rescue (1814) of what was assumed to be Stuart's portrait of Washington, the question of precisely who had taken it out of the White House produced a public controversy of noticeable fierceness. But in the course of three rather conflicting accounts which came to the surface at that time

it is plain that the "two gentlemen of New York," into whose hands Dolly Madison put the painting—for safe-keeping—were Jacob Barker, a banker, and Robert G. L. Depeyster.

It was, in fact, between these two gentlemen, on the one hand, and Daniel I. Carroll, son of Charles Carroll of Bellevue (who had urged Mrs. Madison to leave the White House), on the other, that the bitterest feelings were aroused. Mr. Carroll's opponents willingly admitted not only that the elder Carroll was at hand when the escape took place, but that he actually helped lower the portrait from the wall to the floor. But once this was done, Barker asserted, the President and Carroll left the house. The portrait remained on the floor "until the remnant of our army, reduced to about four thousand, passed by, taking the direction of Georgetown . . ." Then, he continued, he and Depeyster, with the help of two Negro boys, removed the painting from the room and "fell into the trail of the army." They went on in this manner for several hours, and late in the evening sought shelter in a farm house, where one of the servants is said to have remarked, on seeing the portrait, that the city would never have fallen if "he'd been about." Several weeks later, Mr. Barker returned to the farm house and had the portrait delivered to Mrs. Madison.

This version, the gist of which Mrs. Madison confirmed, is given in Anne Hollingsworth Wharton's *Social Life in the Early Republic* (Philadelphia, 1902, p. 168 ff.).

Traditionally, the portrait—in much haste—was cut out of its frame. Later examination ruled this story out, a fact which could not but strengthen Carroll's

assertion that his father had saved the portrait by removing it quickly with his own penknife.

The third and least-substantiated

version stated that John Sioussat, the Negro doorkeeper at the White House, saved the picture from destruction.

A. A. Saddler

---

## *The Private Press: Work in Progress*

---

VICTOR HAMMER, director of the Wells College Press, Aurora, New York, is at work on an edition of the mature poetry of Hölderlin, a project that has been his concern for many years. The American Uncial Type was cut for this work, and special paper is being made in Italy. Mr. Hammer has engraved in metal a portrait of the poet, in the manner of his Tasso and Jeanne d'Arc. The book will be issued in an edition of fifty copies, and a prospectus may be had by applying to the printer. A definite time limit of less than a year is set for this project, for Mr. Hammer has been called back by the Austrian government to his position as teacher of painting at the Akademie der bildenden Künste in Vienna, a post he left in 1939.

The Wells College Press has been carried on since 1944 by Mr. Hammer and his son Jacob. In 1946, the elder Hammer suffered a heart attack and Jacob took a job in Rochester. Consequently, recent activities of the press have been limited. Its latest publication is Janet Lewis' book of poems, *The Earth-bound*, issued in 1946. Victor Hammer's return to Vienna will seriously affect the future of the press, which was largely his own venture.

"Hammerpresse" is the imprint currently used by Jacob Hammer on the works issued from a small hand press in the Hammers' home. The printing is done at the week-ends. At the moment Jacob is at work on *Blutiger Kehraus 1918*, a journal kept by Fritz Kredel during World War I, with an introduction by Curt v. Faber du Faur of Yale. The book will be published in 1948 in an edition of 150 copies, and will be announced by a prospectus. Two other works have come from "Hammerpresse": Herbert Steiner's *Begegnung mit Stefan George*, a new edition of the first title of the Aurora series which had been out of print, and Gerhart Hauptmann's last work, *Die Finsternisse*. Both are for sale by Herbert Steiner, State College, Pennsylvania.

Victor Hammer tells us that he has succeeded in retrieving some twenty-five copies of various titles which he printed in Italy at the Stamperia del Santuccio, a press he founded in 1925. The books had been stored in Austria during the war, and for a long time he had little hope that they had escaped bombing.



AMERICAN  
Notes & Queries

*December, 1947*

VOLUME VII

:

NUMBER 9



# Index

(Notes are indicated by [n]; answers by [a].)

Banyan Press	144	Melville: anecdote	141
Bardwell, Horatio: missionary and printer	131	Might-have-been history (a)	141
Beehive: symbol of thrift	138	Mission, foreign, first American	131
"Benelux" nations	137	Movie, first "Boy gets girl"	137
"Blew-tailed norther"	144	Ms presented under injunction (a)	142
Bombay Mission Press: Note	131	Ms destroyed by accident (a)	139
Books, prices of early printed	138	New York City: early skating clubs (a)	139
Broadcasting station, first	137	Oaths, professional (a)	142
Burton's <i>The Scented Garden</i> : ms destroyed (a)	140	Oklahoma University, "book burning" at (a)	142
Carlyle's <i>French Revolution</i> : ms destroyed (a)	139	"Old Christmas" in America	138
College book fires (a)	142	"Pakistan": origin of acronym	137
"Creationism": founded by Vicente Huidobro	137	"Paper" house (in theatrical custom)	138
Dreiser's <i>Sister Carrie</i> : ms destroyed (a)	139	Persimmon wine: recipe	138
Fredericks, Claude: printer	144	"Philosopher's philosopher" (Whitehead)	143
"Fredonia" (a)	142	Pirates, female (a)	143
Garrett, James: missionary and printer	135	"Poet's poet" (a)	143
George, David G., author of "The Wreck of the Old 97" (a)	142	"Polecat editor" (Charles L. Blanton)	137
"Guerre perlée, la" (cold war)	137	Press, first American foreign mission	131
"Hubba-hubba" (a)	140	Red circle for skating (a)	139
Huidobro, Vicente: founder of "Creationism"	137	Saul, Milton: printer	144
James, G. P. R.: anecdote	141	Seeds, viability of (a)	141
"Jowl": pronunciation	138	"Seven lively arts"	137
Lawrence's <i>Seven Pillars of Wisdom</i> : ms destroyed (a)	140	Skating, red circle for (a)	139
Local winds (a)	144	"Slush pump" (trombone)	137
Mahratta language, first Christian publication in	133	Spelvin, George (a)	143
Mary, Queen of Scots: source of anecdote	138	University Club (N. Y. C.), woman admitted to (a)	143
"Measure Miller" (W. H. Miller)	137	Whitehead, Alfred North: "philosopher's philosopher" (a)	143
		Women in men's clubs (a)	143
		"Wreck of the Old 97" (a)	142

Cover Design by Frank Rsa Sloan, Jr.

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1947, by Walter Plinkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

### *The Bombay Mission Press*

ON NOVEMBER 1, 1816, Horatio Bardwell, a young Congregational minister and newly-trained printer, stepped ashore at Bombay, India, accompanied by his wife and small son. He had come a long and uncertain way from Boston, Massachusetts, to establish in India the first American overseas mission press.<sup>1</sup>

The twenty-eight-year-old American was greeted by three fellow-countrymen who, in the three years preceding, had set up the first foreign mission sent out from the United States. Just how these men—Gordon Hall, Samuel Nott, and Samuel Newell—chanced to be in Bombay rather than in Burma, to which empire they had been accredited, is a story of misadventure and misdirection. It had its start on February 6, 1812, when, with Adoniram Judson and Luther Rice, they were ordained in Salem as foreign missionaries. All were graduates of the Andover Theological Seminary of Massachusetts and all were approved by the American Board of Commissioners for Foreign Missions. Thirteen days later, Judson and Newell, accompanied

by their wives, sailed in the brig "Caravan" for Calcutta, with Burma their final destination. The women had been granted permission to make this journey only after long and wearying debates within the American Board, where the notion was originally regarded as "wild and romantic."<sup>2</sup>

A week later, Hall, Rice, and the Notts sailed for the same port on the "Harmony," out of Philadelphia.<sup>3</sup>

The "Caravan" arrived in Calcutta on June 17, 1812, just after the declaration of war between the United States and England, but before word of it had reached India. Their reception was disheartening. The East India Company, sole rulers of India, had twenty years earlier adopted the policy of discouraging the introduction of Christianity and Western education. They were afraid that such influences would have a disruptive effect on the natives and would lead to revolt. Newell and Judson ran head-on into this ruling and were ordered to return immediately. This command was later altered, granting entry into any territory in that region not under the control of "John Company." The Isle of France, they had been told, would welcome them; and the Newells set sail on August 4, 1812, leaving the Judsons to follow shortly.

Four days later, the "Harmony" arrived in Calcutta, bearing the rest of the party. Their reception was no kinder. In desperation, Rice and Judson and his wife left Hall and Nott (both of whom had taken ill) in Calcutta—temporarily, they thought—and followed the Newells down to the Isle of France, making, by the way, a kind of escape which suggested official connivance.

Meantime the Newells had been faced with a tragedy during their rough voy-



age. Mrs. Newell had given birth to a child who died within a few days. The mother did not recover from the shock and died within the month; she was buried at Port Louis.

During this period came a second and very different crisis. The Judsons, in a letter dated August 27, 1812, notified the American Board in Boston of their decision to leave the Congregational faith and become Baptists; and their example was followed by Rice, who shortly afterward returned to the States. The Judsons pushed on to Rangoon to establish a Baptist mission in Burma, and to pass out of the story, so far as this Note is concerned. Their companion, Newell, proceeded to Ceylon where he stayed for some time.

Hall and Nott, slowly recuperating in Calcutta, decided that they might better achieve their prime purpose by sailing around India to Bombay. And after an eleven-week voyage they arrived there on February 12, 1813. News of the outbreak of war had preceded them. And Government officials at Bombay were now prepared to question their presence as much on political as on religious grounds. The Americans, it was felt, might be potential if not actual spies, and their deportation to England was ordered. The missionaries saw no way of circumventing the order, and so determined, if possible, to escape to Ceylon. They went quietly on board a vessel bound for Cochin, but when they reached that port they were put under arrest and haled back to Bombay. They were again ordered to embark for England, but this direction was canceled just as they were about to sail.

For the next two years their status in Bombay was uncertain. Fortunately, however, Sir Evan Nepean, the Gov-

ernor, was a relatively enlightened man and allowed himself to be influenced by the memorials of the Americans. In 1815 they received official permission to remain and expand their missionary activities, with the understanding that they conduct themselves "in a manner agreeable to their office."<sup>4</sup> Thus was the first Protestant mission in Western India established.

The territory itself presented anything but a heartening picture. Bombay was the chief city in a region containing some twelve million Mahrattas, all of whom presented a solid front of indifference to the blandishments of Christianity. Five years were to pass before the Americans could claim a single convert—and he was a visiting Moham-medan from Hyderabad.

This apathy on the part of the Hindus was more than equaled by the wretchedness of the climate. In the first twenty years of the mission the number of missionaries who died in harness surpassed the number of natives baptized.<sup>5</sup>

But the Americans were not in a mood to fret about the future, and once established, they set about their tasks with enthusiasm. Their three main objectives were a knowledge of the language, the founding of schools, and the distribution of scriptural tracts and books. As early as March, 1813, Hall wrote:

Though our state is uncertain, we are commencing the Marathi language . . . A very talkative black gentleman is to sit by us, and beat it into us, three or four hours every day.<sup>6</sup>

This speech problem was aided by Hall's marriage to an Englishwoman who knew the language. Their facility progressed

to such an extent that at the end of two years Hall and Newell (who had come up from Ceylon to join the mission on March 7, 1814) were able to preach in the vernacular.

The question of how to get proper reading matter into circulation was given early attention. Even before 1815 Hall had prepared several tracts in Mahratta which were laboriously copied in manuscript form. Their early reports to the American Board all cited the need for a printing press, if the gospel was to be spread with any effectiveness. And it was in answer to these recommendations that Horatio Bardwell joined them in 1816.

Bardwell came of a farm family and was born at Belchertown, Massachusetts, on November 3, 1788. He attended the Theological Seminary at Andover in 1811 and in 1814 received a Master's degree from Dartmouth and was granted a license to preach. On June 21, 1815, he was ordained a missionary by the American Board, and he began at once to acquire the rudiments of printing in order that he might fill the long-recognized need overseas.<sup>7</sup>

In October of the same year he sailed for India (already an anonymous "gentleman in Boston" had given the Board \$148.32 for the purchase of a press, which with types and other materials valued at \$500, was shipped in 1817 to Calcutta for transshipment to Bombay).<sup>8</sup> On his arrival in Bombay he found that his fellows had not waited on the action of the home authorities but had arranged to have a press sent them from Calcutta. This prior acquisition was made through the good offices of a Reverend Thomason, a Church of England clergyman who had befriended them during their stay in that city. It was a

wooden press with a single font of Nagree type (to be used in printing Mahratta), and on its arrival on December 9, 1816, was set up in the same building that housed the missionaries.<sup>9</sup> (The press eventually sent from Boston was redirected to the Board's Ceylon mission.)

The press at Bombay was in poor condition and the font of Nagree type was found to be in need of trimming, a fault which the enthusiastic Bardwell corrected with his penknife. Some of the characters were lacking and a native was employed to make the missing type. He soon became ill and in his absence the progress of the press was further delayed. Moreover, it was found that the Mahratta language called for the use of two "vocal marks" which were lacking in Nagree. The remedy here involved the tedious task of filing down a number of the characters at hand.

But Bardwell pushed forward and on March 20, 1817, the first item was off the press. In a letter of the same date, evidently written late at night, he reported:

At 10 o'clock P.M. finished the printing of a Scripture tract in Mahratta of 8 octavo pages. The number of copies is 1500. We began on the 17th to strike off the sheets.<sup>10</sup>

This was the first fruit of the first American missionary press and the first Christian publication in the Mahratta language.<sup>11</sup>

From that time onward reports of the Bombay mission cite increasing activity on the part of Bardwell and his "Bombay Mission Press." Plans were made for teaching other members of the mission something about binding and type-founding.<sup>12</sup> One of Bardwell's worst

difficulties was the lack of suitable paper. Native paper, the only kind available, would not take a good impression. And requests were made for a hundred reams of sized paper, to be sent either from the United States or from England.<sup>13</sup>

In the beginning it had not been assumed that printing in English would be undertaken. But within a year this attitude changed and the mission was asking that English types be forwarded so that school books might be done in Mahratta and English. Moreover, it was clearly seen that "opportunities for doing little jobs for Europeans in the Bombay Presidency would arise" (indeed, requests of this kind had already been received). Outside jobs, obviously, tended to reduce the cost of the printing plant, which in the early years was heavy, and move it nearer to a self-supporting status.

In view of these suggestions, a quantity of English type was received from the United States in April, 1818, and plans were immediately laid for the printing of a small book in English and Mahratta under this unwieldy title: *An Easy and Expeditious Method of Acquiring a Knowledge of the English Language: Which is Designed for the Benefit of Those Natives Who Wish to Study the English Language and the Sciences*. This was issued in 1818 and was presumably sold at a small price. On July 13, 1818, in a report sent to the United States, there is not only a note familiar to all printers but a clear indication that outside jobs were being accepted: "... the printing of Matthew for the Bible Society has been held up because the copy was not ready."<sup>14</sup> This job-press aspect was to become increasingly important.

While printing was occupying most

of Bardwell's time and energy—he was given the additional duty of acting as mission librarian<sup>15</sup>—the trying climate of Bombay had begun to tell on the personnel. On September 9, 1817, Bardwell's son, Horatio, died at the age of thirteen. (In fact, the infant mortality rate was so high that of the thirteen children born to the missionaries before 1822 only four survived.)<sup>16</sup> Two months later Bardwell himself was afflicted with a liver complaint which ultimately forced his return to the United States (in 1820).

Yet in the three intervening years the press expanded noticeably. The Gospels, school books, hymnals, etc., were printed in large editions—in Mahratta and in English. And before the printing of the Bible in Mahratta came a less ambitious task: an abridgment of the Bible issued in the form of a series of tracts, following Biblical chronology. The first of this series, a volume of more than 200 pages, covered the period from the Creation to the Flood and was on the press in 1818. With an increase in output, distribution became more of a problem. The missionaries took it upon themselves to hand out the pamphlets to the no-doubt puzzled natives. In December, 1820, Hall made an extended trip through the hinterland and reported:

I went out among the people three times, which occupied nearly the whole of the day. I found opportunities for communicating religious instruction to a very considerable number of people. . . . I distributed a few books during the day. At first, when the people were told I had religious books to give, they could not believe it; but seemed deterred from receiving them, through fear that they

should have to pay for them sooner or later. The idea of a gratuitous distribution of books among them, was what they probably never before heard, or thought of. But when they were convinced, that nothing would ever be received of them for the books; and that they were *religious* books, they seemed to be in no fear of receiving them. And the fact of their being religious books, was mentioned among themselves more than once, in my hearing, as a reason why they should be received. I soon perceived, however, that only a small part of the people could read, and that I was not likely to dispose of a large number of books, unless I were in effect to throw them away.<sup>17</sup>

Two years later, the mission sent some tract distributors into the Deccan as far as Poona. These workers were arrested at Poona by the local authorities and sent as prisoners to Bombay. The mission then received orders from the British authorities prohibiting the distribution of books and tracts in the hinterland; there was fear of stirring revolt. This ruling was not withdrawn for at least two years.<sup>18</sup>

In December, 1820, the press suffered a heavy blow. Bardwell's condition had worsened and he was told that he must return to the States. On January 22, 1821, he was carried on board the "Bussara Merchant" bound for Calcutta; when he arrived there on March 4 the voyage had done so much for his health that he was tempted to return to Bombay. However, he continued his journey back to Boston, landing on November 24, 1821, with news that another child had died during their brief stay in Calcutta. Bardwell's health had further improved, however, and in 1823 he accepted a pastorate in Holden,

Massachusetts, which he held for nine years. Then (for the third time) the Bombay mission recalled him. But the climate was held unsafe for him, and he served the next four years as New England agent for the American Board. In March, 1836, he became pastor at Oxford, Massachusetts, and there remained. He died on April 5, 1866, as a result of severe injuries incurred when his barn was destroyed by fire.<sup>19</sup>

Before leaving Bombay, Bardwell had placed the press under the direction of Newell, who was not skilled in the mechanics of printing. The output of the press almost ceased. Fortunately, however, a young printer from Utica, New York, had been preparing for missionary work. A strong mission had been developing at Ceylon, and James Garrett was expecting to take over the direction of the press. Indeed when he set out on April 6, 1820, his papers were drawn up to that end. But when he arrived there, he was told that he could not stay. The "labors of the American missionaries," said the authorities, "might be more advantageously expended upon the heathen of their own continent."<sup>20</sup> Garrett had meantime learned of the real need for a printer in Bombay. He left immediately, arriving on May 9, 1821; English officials gave him permission to remain.

The press now resumed its progress. By 1822 the mission had prospered to such a degree that it was able to pay a hundred rupees a month as rental on a small house. The upper floor served as a chapel, and the ground floor was given over to the press. The verandahs were used as school rooms.<sup>21</sup> In these larger quarters, the press put out many tracts and portions of the Gospel for the use of the mission, and carried on religious

job work for other Christian organizations, mostly British. After November, 1822, close connections were established with the Bombay Bible Society, which granted the Americans funds and paper. Through this period, the press was in constant need of paper; but the American Board, for want of funds, was obliged to turn down the requests. In 1826 a new font of Nagree was obtained from Calcutta, and on the strength of a request from the British and Foreign Bible Society for a second edition of the complete New Testament (the first was published in March, 1826, and speedily exhausted), additional types were ordered from Calcutta. In the year following, a new Columbian press was shipped from England. And the second edition of the New Testament was issued in 1830. A typographical curiosity of this work was the use of a "rosette, of full pica size," marking the end of each paragraph. And the practice of inserting upright parallel bars at the end of affirmative sentences was still in force.<sup>22</sup>

Under Garrett's supervision the press expanded, not only in its job-press output but in its over-all production. It printed not only in Mahratta and English but in Portuguese and in Guzerattee, another native dialect. A gauge of its fourteen-year progress may best be made by a glance at the list for 1831; in languages and copies:

English	10,370
Portuguese	500
Mahratta & English	1,600
Mahratta	31,250
Guzerattee	3,000

The Mission Press, in all, had issued some eleven million pages since 1817.<sup>23</sup>

The smooth forward course of the

Press was disturbed in 1831 by—again—ill health. For several years Garrett had been ailing, and although he had taken occasional respites from work, his condition became critical. On July 16, 1831, his thirty-fourth birthday, he died, leaving a wife and two children. This event marked the end of the earlier and more interesting portion of the history of the Press.

(To be concluded)

1. *Panoplist and Missionary Magazine United*, July, 1817, p. 334.
2. Rufus Anderson, *History of the Missions of the American Board of Commissioners for Foreign Missions in India* (Boston, 1874), p. 101.
3. *Ibid.*
4. *Memorial Papers of the American Marathi Mission, 1813 - 1881* (Bombay, 1882), p. 73 ff.
5. William E. Strong, *The Story of the American Board* (Boston, 1910), p. 26.
6. *Memorial Papers of the American Marathi Mission, 1813-1881*, p. 76.
7. George F. Daniels, *History of the Town of Oxford, Massachusetts* (Oxford, Mass., 1892), p. 383.
8. American Board of Commissioners for Foreign Missions *Annual Report: 1817* (Boston, 1817), p. 28.
9. *Ibid.*, p. 7.
10. *Panoplist and Missionary Herald*, February, 1818, p. 78.
11. Henry J. Bruce, "The Literary Work of the American Marathi Mission, 1813-1881" (*Memorial Papers of the American Marathi Mission*), p. 74.
12. American Board . . . *Annual Report: 1817*, p. 2.
13. *Ibid.*, p. 7.

14. *Panoplist and Missionary Herald*, May, 1819, p. 222.
15. *Ibid.*, January, 1818, p. 18.
16. American Board . . . *Annual Report*: 1822, p. 9.
17. American Board . . . *Annual Report*: 1820, p. 9.
18. Bruce, *op. cit.*, p. 76.
19. Daniels, *op. cit.*, pp. 382-4.
20. American Board . . . *Annual Report*: 1821, p. 34.
21. Strong, *op. cit.*, p. 25.
22. Bruce, *op. cit.*, p. 77.
23. *Ibid.*, p. 81.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BENELUX" NATIONS: Belgium, the Netherlands, and Luxembourg. ✓ ✓ ✓  
 "CREATIONISM": a poetical school founded by Vicente Huidobro, Chilean poet, who died January 3, 1948, at Santiago, Chile; Huidobro was the author of *Horizon Carré* (1917), *Equatorial* and *Poemas Articos*, all published in Paris (New York *Times*, January 4, 1948).

FIRST "BOY GETS GIRL" MOVIE: "How the French Nobleman Got a Wife Through the New York Herald Personal Column," produced in 1894; now existing only on paper rolls, the film will be recorded on celluloid by the Academy of Motion Picture Arts and Sciences, in Hollywood (New York *Herald Tribune*, January 15, 1948).  
✓ ✓ ✓ "LA GUERRE PERLEE": "drop-by-drop war": French term for "cold war" (*Time*, January 19, 1948). ✓ ✓ ✓  
 "MEASURE MILLER": nickname won by

W. H. Miller, who formed the library at Britwell Court; from his passion for the margins and condition of his books.

"PAKISTAN": an acronym, formed from the initial letters of Punjab, Afghan, Kashmir, Sind, and Baluchistan; invented by a group of Indian students at Oxford University some twenty years ago; the letter "i" was included purely for phonetic reasons ("The Pakistan Case," by Vincent Sheean, New York *Herald Tribune*, January 16, 1948).  
✓ ✓ ✓ "POLECAT EDITOR": Col. Charles L. Blanton, Sr., editor of the Sikeston (Mo.) *Standard*, who died January 8, 1948, in Sikeston; the title was given him by Clint H. Denman, Sr., a competitor in journalism and politics, and Blanton seized upon the nickname as a distinguishing sobriquet (New York *Herald Tribune*, January 10, 1948).

"SEVEN LIVELY ARTS": radio, concert, theater, movies, ballet, opera, and jive, according to Billy Rose (*Time*, October 27, 1948). ✓ ✓ ✓  
 "SLUSH PUMP": trombone in "jive" slang (*Newsweek*, February 9, 1948). ✓ ✓ ✓  
 WORLD'S FIRST BROADCASTING STATION: erected in Toledo, Ohio, in 1907, by Frank E. Butler and Dr. Lee De Forest; Butler, who had collaborated with De Forest in inventing the audion tube, died January 6, 1948, at Toledo; he was also associated with De Forest and Alexander Graham Bell in erecting a radio station at Manhattan Beach, Brooklyn, New York, from which, in March, 1906, the first wireless messages were sent across the Atlantic (New York *Herald Tribune*, January 8, 1948).

this was put in shape for further consideration and ultimate publication.

L. P. Dodge

« T. E. Lawrence is (I think) another author whose unpublished work "suffered misadventure." I say *I think*, because I have no later information than an extract from a catalogue offering in 1927 of an original copy of *Seven Pillars of Wisdom*, and because much has been discovered about Lawrence and the book since then. But it may be worth quoting, if only to be refuted. "There were," I wrote, "three separate texts. The first was lost by Colonel Lawrence in the railway station at Reading in December, 1919; the second, containing about 400,000 words, was written from memory a month or so later; the third and final was with great care composed and shortened in 1921-1922 upon the foundation of the second, which was then burnt" [i.e., burnt deliberately, by him or at his order].

G. J. L. G.

« William S. Walsh, in his *Handy-book of Literary Curiosities*, devotes five and a half pages to what he calls "Lost Treasures of Literature," most of them dealing with the loss of ancient manuscripts. Among fairly modern losses, however, he mentions Spenser's loss of the last six books of the *Faerie Queene*; John Wilkes's *Autobiography*; Molière's translation of Lucretius; and an unnamed work of Isaac Newton's declining years. This source also states that the ms of Richard Burton's *The Scented Garden* was destroyed by his wife because the work "treated of a certain passion."

Richard Gordon McCloskey

« "HUBBA-HUBBA" (6:106 *et al.*). Thus far I have been unable to gather any evidence to indicate that the term was in known use before it became associated with sports language. Two elderly people tell me that they have a vague remembrance of hearing barkers use something like "hubba-hubba." I have also been reminded of the fact that "wala, wala," "barbara" and similar cries have been used, in crowd scenes on the stage and in the films, to simulate noisy excitement. Both of these practices might very well pass as earlier sources of the term ("hubba-hubba" with its present connotation was recognizable on baseball diamonds and basketball courts in 1942). But I know of no real proof that the pep cry of sports was a direct borrowing from the language of either barkers or actors.

A. D. Weinberger

[Mr. Weinberger's preliminary remarks on this subject appeared in the February, 1947, issue of *American Speech*. —Eds.]

« Possibly the origin of the cry is as remote as the ninth century. The *Anglo-Saxon Chronicle*, A. D. 870, records:

And that self-same winter, Edmund, King of East Anglia, fought manfully against them, but the Danish barbarians got the victory, and slew the good King, and harried and havocked all the fair land of East Anglia and destroyed all the parsons and churches to which they came. The names of the berserker chieftains, giants in stature and cruelty, who evilly butchered the good King, were Hingwar and Hubba, uncouth and ill-sounding.

Roger of Wendover describes Hingwar and Hubba as the "fiercest and utterly inhuman monsters."

T. S. L.

« AGELESS AND EDIBLE (7:125 *et al.*). The Melville Society Newsletter for August 7, 1947, contains two references submitted by James D. Hart, one of which constitutes a kind of "answer."

He recalls the fact that in 1851, probably in June, Melville wrote in a letter to Hawthorne:

I am like one of those seeds taken out of the Egyptian Pyramids, which, after being three thousand years a seed and nothing but a seed, being planted in English soil, it developed itself, grew to greenness, and then fell to mould.

At this very time, Hart explains, G. P. R. James, the English novelist, who was then residing in Stockbridge, a few miles from Melville's home, was carrying on an experiment with seed from the Pyramids. Hart says it is possible that Melville knew James, but there is no precise evidence of this; Hawthorne, however, was a mutual friend. For a description of the experiment Hart refers his readers to S. M. Ellis' *The Solitary Horseman, or The Life & Adventures of G. P. R. James*, in which Charles Leigh James, son of the novelist, described the planting (at Stockbridge) of some Egyptian wheat taken from the inside of a mummy case. He said he saw it come up—and grow. But, he added, "it did not seed 'worth a continental.'"

B. A. P.

« MIGHT-HAVE-BEEN HISTORY (7:110 *et al.*). This problem of *if*-ness is one of the major themes of modern "scientification," all but rivaling such stand-bys as time-travel and contraterrene matter. For a brief discussion, see H. H.

Holmes's *Rocket to the Morgue* (N.Y., 1942, pp. 114-16).

The earliest treatment that I can think of is Stanley Weinbaum's "The Worlds of If," in an early issue of *Amazing Stories* (precise details are not available to me at the moment); the most recent, Edmond Hamilton's "The Might-Have-Been," in *Weird Tales*, March, 1948. By far the best, however, is L. Sprague de Camp's "The Wheels of If" (in *Unknown*, October, 1940), one of the classic fantasy novels of our time.

A significant story in this same vein is Stephen Vincent Benét's "The Curfew Tolls," on what Napoleon might have done had he been born twenty years earlier; this can be found in his collected *Thirteen O'Clock*. And sometime in the thirties a play called "If Booth Had Missed" reached Broadway but failed.

I should like to call attention to an essay called "If Lee Had Lost at Gettysburg," to be found in the collection called *If, or History Rewritten*, cited by Mr. Dunlap in his query. To quote Mr. Holmes (*above*):

You read that title and do a double take and say, "But he *did* lose." Then as you read on, you realize that the essay is written as by a professor living in the world in which Gettysburg was a great Southern victory, speculating on the possibilities of an *if*-world in which it was a defeat (that is, of course, our own world) and thereby revealing the nature of his own.

Here is a magnificently executed double-twist!

Finally, someone has done an excellent piece called "If Grant had been Drunk at Appomattox," in which the



great Union General, foggily sensing the fact that a surrender is involved, hands over his own sword.

*Anthony Boucher*

« COLLEGE BOOK FIRES (7:79 *et al.*). On January 29, 1948, University of Oklahoma undergraduates, in protest against the State's ban on Negro enrollments, solemnly cremated a copy of the Fourteenth Amendment to the Federal Constitution. At the end of the ceremony, which was complete with mourners, they mailed the ashes to President Truman. It was the first day of the second semester, and the University's Board of Regents had received a statement from the State Attorney General denying the enrollment applications of six Negroes.

*J. H.*

« PROFESSIONAL OATHS (7:76 *et al.*). President James Bryant Conant of Harvard University, speaking before the American Association for the Advancement of Science on December 27, 1947, proposed the drawing up of a kind of proclamation, along the lines of the doctors' Hippocratic oath, defining and unifying the goals of scientists concerned with "human relations and the structure of society." In sociology, anthropology, and social psychology, he asserted, we are on the verge of rapid advance, and he believed that this fact only intensified the need for a clarification of standards in the minds of those who are studying man as a social animal.

*C. O. T.*

« In the fourteenth *Annual Report* (1946) of the Engineers' Council for Professional Development, there was printed "The Faith of the Engineer,"

a credo which had been presented to the eleventh annual meeting of the Council by its Committee on the Principles of Engineering Ethics. At that time it was adopted by unanimous consent.

*R. T. Bradley*

« "THE WRECK OF THE OLD 97" (7:105). David Graves George, Virginia mountaineer, who died January 23, 1948, at the age of eighty-two, claimed the authorship of the railroad ballad bearing that name. In the course of a nine-year legal battle he won a judgment against the Victor Talking Machine Company and then lost it when the United States Supreme Court held that the song drew upon two other songs, "Casey Jones" and "The Parted Lovers."

*C. F. Hyde*

« GIFTS WITH STRINGS (7:122). Grillparzer's papers were sealed in Vienna for the fifty years subsequent to his death in 1872. Although they were opened in 1922, the editors of the Stadt Wien edition of the works reserved the use of the papers until the completion of that edition.

*Archer Taylor*

« There are many secret documents in the Hoover War Memorial Library at Stanford University which are not to be opened for varying years to come—some, I have been told, for a century.

*M. A. deF.*

« "FREDONIA," ETC. (7:124 *et al.*). While Dr. Mitchill's suggestion—that this designation be used for the United States as a whole—never made much progress, the name itself has proved a

rather popular one for towns. In the Century *Atlas* (1913 printing) there are 17 Fredonias in as many states. The same count applies to the Rand-McNally *Atlas* of 1944, but the scattering is different; Colorado, Michigan, and Ohio lose representation, and Arkansas, Missouri, and Washington gain it. However, in both atlases (30 years apart) Fredonias turn up in: Alabama, Arizona, Illinois, Indiana, Iowa, Kansas, Kentucky, New York, North Dakota, Pennsylvania, South Carolina, Tennessee, Texas, and Wisconsin. The 1944 atlas also lists a Fredonia in Colombia, South America.

W. L. McAtee

« POET'S POET, ETC. (7:124 *et al.*). Alfred North Whitehead, who died in Cambridge, Massachusetts, on December 30, 1947, was considered a "philosopher's philosopher." The New York *Herald Tribune* described him as "stoop-shouldered, with a ruff of white hair around his nearly bald head and with merry gray eyes," and added that he was given to wearing a stiff, almost clerical collar and a cape rather than a coat.

« WOMEN IN MEN'S CLUBS (7:91 *et al.*). Some years ago, according to a piece in *Authority*, a mimeographed fortnightly issued briefly in 1939 by the Columbia University Press, the University Club in New York was invaded by a woman.

A short item in the first issue (March 20, 1939) stated that when Antoinette K. Gordon had almost finished the text of her *Iconography of Tibetan Lamaism*, the late William Whitney asked to see the manuscript. He found that she had not yet made arrangements for photographs to illustrate the work, and

so he invited her to visit his collection of Oriental deities, which was one of the most comprehensive in the West. Whitney kept the collection at the time in his suite in the University Club. And not until he succeeded in getting special permission from the authorities could he have Mrs. Gordon rushed in—through the back door, one might say.

K. T.

« GEORGE SPELVIN (7:99). On October 12, 1945, the San Francisco Opera Company presented Moussorgsky's *Boris Godounoff*. The Sergeant of the Frontier Guard was played by Georg Spelvinski. (He was recognizable as the well-known baritone Ivan Petroff, who did not appear elsewhere on the program; and the reason for the Spelvinity is somewhat obscure.)

Anthony Boucher

« LADY PIRATES (7:110 *et al.*). An account of women pirates operating in Scandinavian waters in the heyday of the Norsemen appears in *The Pirates Own Book* (Portland, Me., 1855). Charles Ellms, compiler, refers to the story of Alwilda, daughter of Synardus, a Gothic king, as told by Saxo Grammaticus. She was affianced, against her will, to Alf, Prince of Denmark. To avoid the marriage, she joined a band of female rovers, all of whom dressed in male attire. On one of her first cruises she chanced upon a band of pirates who had just lost their commander. These men were so taken by Alwilda's manner that they chose her as their chief. As head of this crew she became so formidable that Prince Alf was despatched to capture the pirates. After a series of fierce engagements the Prince boarded her vessel, and, seizing the young girl,

discovered that he had captured his own true love. She in turn was so smitten by his dash and courage that she consented to marry him.

G. G. Landers

« LOCAL WINDS (7:62 *et al.*). On page 187 of the second volume of *Ordeal of the Union*, Allan Nevins, treating of

the cattle country of Texas, refers to a record (from the University of Texas Archives) written by an early cattle driver. The driver speaks of a "blew-tailed norther," which he encountered on a cattle drive sometime around 1856. Such winds, he says, were "very common in Texas forty to sixty years ago."  
T. L.

## *The Private Press: Work in Progress*

THE BANYAN PRESS (Box 213, Murray Hill Station, New York 16, N. Y.), conducted by Claude Fredericks and Milton Saul, has in progress an unpublished novella by Gertrude Stein, "Blood on the Dining-Room Floor" (with a Foreword by Donald Gallup). It is being set in 14-point Garamond and printed on Ruysdael; has a red and black double title page; and will probably be cloth-bound. The 600 numbered copies will sell for \$6.00 each, and should be ready in March.

The Press has just published Stephen Spender's new poem, *Returning to Viesma* 1947, written since his arrival in America. There are 350 copies for sale at \$4.00 each; all on English handmade and signed by the author. The title page is green, gray, and black; and each of the nine sections has an initial letter in green. They are sewn into St. Albans cover-sheets.

Fredericks describes himself and his associate as "young writers wanting a craft that might have a more immediate social significance than unpublished writing. . . ." They founded the Press in December, 1946, with a Golding (10 x 15) platen press in very bad shape and possessing such an archaic past that they called her Theodora after the Byzantine empress. They bought the only type available in New York—Bauer Bodoni; and then took over what was once a basement butcher shop, far east on Twenty-ninth Street. The plaster was peeling, the rats plentiful, and the general atmosphere was "that of an underground movement." Their immediate incentive was a commission from a young Philadelphia poet called Gil Orlovitz. The book (*Concerning Man*) ran to 81 pages and was done with five fonts of type! (They had to tear down each page as it was printed, in order to set up the next; and their fingers were often stiff from cold.) Theodora, "creaking bravely," is still their only press and they are still in the butcher shop; but they have acquired some ATF Garamond, some ATF Bodoni, and some heat.

They finished the first book in March and in the succeeding nine months have printed five others (besides a lot of ephemera). Among the titles which they have not only printed but published are: *Poems*, by William Jay Smith (500 copies on Enfield at \$2.50 each); *Poems*, by Tristan Corbière, translated by Walter McElroy, French text facing translations (1000 copies on Bethany at \$3.00 each; 60 on Dutch charcoal at \$7.50 each); and the Orlovitz and Spender volumes (*above*).



# AMERICAN Notes & Queries

*January, 1948*

VOLUME VII

:

NUMBER 10



# Index

(Notes are indicated by [n]; answers by [a].)

Allen, D. O.: missionary printer	148	Miller, Tom Polk, and the Untide Press	160
<i>Ara</i> (suffix)	153	"Millionaire straphanger"	152
Authors' self-allusions (a)	157	Mississippi stamp, spelling error in	152
Barbusse, Henri: mss stolen (a)	154	Mss destroyed by accident (a)	154
Beehive: symbol of thrift (a)	156	Mss presented under injunction (a)	158
Bible: first printed in Mahratta	150	Negro colonel in Medical Corps, first	151
"Big Bend," naming of	154	Negro resident internship, first, in South	151
Bombay Mission Press (II): Note	147	Nomland, Kemper, Jr., and the Untide Press	160
Branchard, Mme, and her "House of Genius" (a)	159	"Old Christmas" in America (a)	158
Buildings, new, ceremonies in honor of (a)	159	Ordeal by touch	154
Christophorus of Mytilene: mss damaged by mice	155	"Out of the horse's mouth" (a)	158
Churchwarden pipes	154	"Pakistan" (a)	158
"Citizen of all the world"	151	Praeger, Otto: "Father of the air mail"	151
Dog act with a plot	152	Presidents on floor of Congress (a)	158
Drift-bottle clues (a)	158	Press, first American foreign mission	147
Eagles, infant-snatching	153	Railroad nicknames (a)	156
<i>Errata</i>	159	Sampson, William: missionary printer	147
Eshelman, William R., and the Untide Press	160	"Seven lively arts" (a)	156
Fairbank, S. B.: missionary and printer	150	Shoe-coating, South American (a)	159
"Father of the air mail"	151	Suffix <i>ana</i>	153
Feral children (a)	158	Swift and Shakespeare (a)	155
Ghosts, American	156	Train, narrow-gauge "name," last in U. S.	151
"Hobo basket"	151	Untide Press	160
Hurst, Fannie: mss lost	155	Walks, long American (a)	155
"Jowl": pronunciation (a)	157	Webster, Elijah A.: missionary printer	148
Limerick hoaxes	152		
Might-have-been history (a)	157		
Millay, Edna St. Vincent: mss destroyed (a)	154		

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*The Bombay Mission Press*

(II)

THE DEATH of James Garrett, printer and missionary, in 1831, marked the end of the first period in the history of the American Mission Press in Bombay, launched under precarious circumstances in 1816. The second phase, a twenty-year stretch, was marked by two—not unrelated—developments: the all-round expansion of the Press itself, particularly its financial success in religious job printing, and the probability that the Press, by its very prosperity or prestige, might overshadow or even destroy the primary evangelical aims and functions of the mission.

The Rev. Cyrus Stone, already stationed at Bombay, succeeded Garrett as director. He was without experience as a printer, but the native journeymen had been so well trained that operations continued without interruption of any kind. Meantime the American Board of Commissioners for Foreign Missions in Boston had begun a search for a new printer, for Stone was not prepared to take over permanently (relatively large contracts, involving sums of more than

five thousand dollars, had been made with such organizations as the American Bible Society and the American Tract Society for the publication of Christian propaganda in the native Mahratta). William Sampson, a practical printer, was chosen for the post. And with his wife he sailed from Boston for Calcutta on the "Corvo" on December 22, 1832. With him went new fonts of type, paper, and other materials valued at over \$13,000. It was not until May, 1833, that he arrived in Bombay, however; his wife's short illness had forced them to remain in Calcutta a while.

The plant in Bombay, on Sampson's arrival, employed more than a dozen men, who, according to mission rule, were expected to meet for prayers at nine each morning and to attend services in Mahratta each Sunday. The staff was evidently a mixed group, for the membership records of a temperance society sponsored by the mission list—from the printing department—three Indo-Britons, a Portuguese, three Parsees, and four Hindus.

It was over this period that the plant acquired a lithographic press, and although this obviously increased the output, the results were not entirely pleasing to the director. Sampson felt that too much time was given to printing in English, too little to publications in the native dialects. (The mission was now issuing the *Journalist and Missionary Reporter*, a monthly of twenty-eight pages.)

Again, the ever-troublesome climate threw a wrench into the functioning of the mission (and Press). Sampson had been at his post less than two years when he became ill with consumption. He set out for Singapore in the hope that the sea voyage would arrest the

progress of the disease. But the step was ineffective and he died en route, at Aleppi. Just how much the climate had to do with hastening Sampson's death is not too clear but it seems reasonable to assume that it was a factor. However, the death rate at the mission had been so high that the American Board felt constrained to point out that Sampson's disease was "not one which is chargeable to the climate . . ."<sup>1</sup> The statement was issued, no doubt, to quiet the fears of any prospective young missionaries.

Elijah A. Webster, another printer, of West Bloomfield, New York, who reached Bombay on October 11, 1835, became Sampson's successor. Webster was a printer of parts and the Press flourished under his supervision. At the same time, the importance of the mission as an evangelical force declined. A companion mission, at Ahmednuggur on the Indian mainland, definitely overshadowed the Bombay establishment, now hardly more than a printing office, and the American Board hinted more than once that it might withdraw entirely from Bombay, particularly in view of an increase in English and Scottish activity in that city. The matter, however, did not come to a head for a number of years.

Shortly after Webster's arrival, a type and stereotype foundry were set up. A need for this equipment had been felt for some time; and about six years earlier, Allen Graves, one of the missionaries, had encouraged Thomas Graham, a young East Indian who was working as a bellows boy in the mission blacksmith shop, to learn the cutting of type. At the outset the two of them had known virtually nothing about the cutting of punches. But Graham set to

work with spirit and at the end of a week had succeeded in cutting a simple English T. This was slow progress but it meant the mastery of many difficulties; and within a short time he was able to cut a whole font of several hundred punches in Mahratta. These Graves had taken with him to America in 1832 to have matrices and moulds made for casting the type. But during the voyage the punches were destroyed by rust, and the venture came to nothing. Graham—sometime before Sampson's death—had urged that the Press get the necessary equipment from America. And it was this equipment which Webster brought with him.

Graham was once again put to work at cutting punches, and Webster himself made the matrices and moulds. The first font was cast and used in 1836, and was found to be a great improvement over the earlier Mahratta types, for Graham had reduced not only the size of the type but the number of double letters, and by this means had managed to halve the cost of printing in Mahratta and Guzerattee. Moreover, the new type took up only two-thirds the amount of space required by the old fonts.

The changing status of the Bombay mission was reflected in the size of its staff. By 1836, only Webster and Dr. D. O. Allen—with their wives and one native helper—were left to man the establishment. Allen, moreover, was obliged to divide his time between evangelical duties and the editorial supervision of the Press. The situation was only aggravated by the effects of the Panic of 1837—at home—which meant that funds from America were anything but plentiful. And even though the Press was normally self-supporting,

it was obliged, by virtue of its smaller budget, to refrain from doing any printing for the mission proper over a six-month period in 1837.

In 1838 Webster took an unexplained leave from Bombay. Allen assumed the direction of the Press and retained the accent on outside job commitments. Webster, on his return, cast another font of Mahratta in pica size, so small as to allow for the printing of the Bible in 1,300 octavo pages. Work on this was started almost immediately, and in 1842 the mission began the publication of a monthly newspaper in Mahratta. It was a scientific sheet and said to be the first newspaper in that language to be published in Bombay. It was at this juncture, however, that Webster fell into unexplained disgrace with the American Board and was recalled to America, to be dismissed the following year. Reasons for this action were never made public.

The Press, to which Allen now fell heir, was—physically, at least—in a very healthy condition. It employed more than a hundred men and boys, and had “materials for printing to any extent required, in English, Sanskrit, Marathi, Guzarati, Hindustani, Persian, Arabic, Zend, and Pehlvi.”<sup>2</sup> Moreover, it owned several fonts of rather out-of-the-ordinary types, used in the printing of extracts, quotations, criticisms, etc. The shop housed not only the lithographic press, but four iron presses, a complete bookbindery, and the type foundry. Ironically enough, just as the Press was approaching its prime—in efficiency and volume—the American Board in Boston again expressed real doubt about the wisdom of continuing the Bombay mission and suggested (in 1843) that the missionaries might bet-

ter be sent to “Ahmednuggur, to Madura, or elsewhere in the interior of India.” But no final decision was made at that time.

Allen remained in charge of the Press until 1850 and saw it constantly expanding. It was his pleasure, too, to accept a gift of a font of Hindustanee type from the officers and men of the U.S. Frigate “Brandywine,” which put into Bombay en route for China. For this the American sailors had contributed something over two hundred dollars.

The Press was by this time the most competent in Bombay. It was able not only to underwrite the expenses of the mission but to realize—between 1845 and 1853—a profit of 93,000 rupees. In face of a growing anti-Christian sentiment among the never-enthusiastic natives of the city it undertook the printing of a number of periodicals, three of which were: the *Dnyanodaya* (which had been launched by the Ahmednuggur Mission in 1842, was transferred to Bombay in 1843, and reached a circulation of a thousand within six months), a weekly known as the *Bombay Witness* (first appearing in 1844), and the *Bombay Temperance Advocate*. (Only with the *Dnyanodaya* was the Press financially or editorially involved.)

It was not surprising, then, that the staff in Bombay should feel that a shift in emphasis was due. In 1846 one of them wrote:

You have here an efficient and extensive printing establishment . . . as able to meet the wants of a hundred missionaries as of eight or ten. And you fail to obtain the full benefit . . . while your missions here are left in a feeble state.<sup>3</sup>

Nevertheless, it was the printing element that continued to prosper. On



March 25, 1847, Allen reported, with considerable pride, that on the first day of the month

the last page of the book of Esther was printed, and I had the pleasure of possessing a complete copy of the Scriptures [in Mahratta] in the only complete copy in the world. Of this I am certain, as the whole was printed under my superintendence.<sup>4</sup>

At about this same time came still another reassuring move. It had been customary, from the beginning, to distribute tracts and other publications without charge. But the Press was anxious to experiment with the idea of *selling* its publications, and in order to give the new venture its best possible chance, they rented a "regular bookshop" in the center of Bombay. The plan succeeded, beyond all expectations. In 1849, over 7,000 tracts were sold; in 1852, more than 12,000 tracts and books, all in the vernacular. (A large proportion of these, however, were sold by colporteurs in the interior.)

Meanwhile Allen had retired from active control of the Press in order to work on the translation and revision of the Bible. The Rev. S. B. Fairbank succeeded him as director of the Press. And with him came some helpful innovations, one of which was the notion of putting attractive covers on the publications. (Native peddlers even bought and resold them at a profit!) Moreover, the provincial Government was on the list of new clients, the Board of Education had authorized the printing of a small history of India, and type holdings had measurably increased. Graham—the one who had learned by trial and error to cut type—was in charge of operations under Fairbank, and the volume of business was in 1854

so great that Fairbank asked that another printer be sent out from the United States.

In all, the Press had reached its peak. An inventory of its principal stock (1854) read:

. . . 7 Hand Presses, 1 Lithographic Press, 1 Embossing Press, 2 Standing Presses, (for smoothing the printed paper,) 2 Cutting Machines, (for trimming the edges of books,) 7 Furnaces and other Foundry apparatus . . . the moulds and matrices for casting three founts of English type, of the sizes called Small Pica, Long Primer and Bourgeois; the moulds, punches, and matrices for 7 Marathi founts, Balbodh character, 1 Marathi fount Modi character, 3 Guzarati founts, and one Zend fount . . . two small founts for printing Hindustani [also for printing Sindhi, Hindi, Sanskrit, Persian, and Arabic] . . . a fount of Music type . . . English type of various kinds, plain and fancy, sufficient for carrying on job printing to the extent that one proof-reader can manage.<sup>5</sup>

Almost before this report had reached America, however, the bubble burst. Fairbank sailed for the United States on May 2, 1854, to consider the "broken state of the mission." During this emergency, the Rev. A. Hazen was borrowed from the Ahmednuggur mission to oversee the Press, and it continued to operate on its customary basis for about a year. In 1856 the equipment for printing in English was sold for \$6,000; that for printing in the vernacular was retained by the mission. So far as the number of converts was concerned the mission had been a thorough failure; and the decision to end operations had been taken on the advice of a group of

investigators sent to India by the American Board in 1854.

Printing in the vernacular—under the direction of a committee of three missionaries—continued for another year; but in the Board's *Annual Report* for 1859 it was stated that the establishment had been sold "to a pious man who was long virtually in charge of its operations, and who engages to do the printing for the several missions on reasonable terms."

A. P.

1. *Missionary Herald*, June, 1833, p. 204.
2. Henry J. Bruce, "The Literary Work of the American Marathi Mission, 1813-1881" (*Memorial Papers of the American Marathi Mission*. Bombay, 1882), p. 93.
3. *Missionary Herald*, September, 1846, p. 309.
4. *Ibid.*, August, 1847, p. 274.
5. Bruce, *op. cit.*, p. 93.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"CITIZEN OF ALL THE WORLD": self-imposed title of Henry Noel, twenty-four-year old former Harvard student, who, in February, 1948, renounced his American citizenship and became a common laborer in Germany; he explained that his decision was not based on any personal dislike for the United States but was made in protest against what we are now witnessing—"a climax of nationalism, the spectacle of separate national political entities, each thinking

to realize its own private national ambition, each desperate to maintain or enlarge its own national powers . . ." (AP dispatch from Frankfurt, Germany, February 17, 1948).

"FATHER OF THE AIR MAIL": title reserved for Otto Praeger, who died in Washington, D. C., on February 4, 1948; he was Assistant Postmaster General from 1915 to 1921, and he established the air mail system on May 15, 1919; he is credited not only with its beginnings but with its survival through the unpromising early years (*New York Herald Tribune*, February 6, 1948).

FIRST HOSPITAL IN SOUTH TO GRANT RESIDENT INTERNSHIPS TO NEGROES: Gallinger Municipal Hospital, in Washington; of the 6,000 white hospitals in the country only twelve others (all northern) extend this privilege (*New York Herald Tribune*, February 17, 1948). • • • FIRST NEGRO COLONEL IN MEDICAL CORPS: Dr. Midian O. Bousfield, who died in Chicago, February 16, 1948; during World War II he served as commanding officer of the station hospital at Fort Huachuca, Arizona (*New York Herald Tribune*, February 18, 1948).

"HOB0 BASKET": a plan devised to raise money for the National Foundation for Infantile Paralysis; originated with three employees of the Southern Railway in Birmingham, Alabama; scrolls are carried on freight trains, and at each of the terminals the train crews sign their scroll and send their contributions to Birmingham, while the train meantime continues westward; said to have raised \$1,600 when it reached Williston, North Dakota (*New York Times*, February 22, 1948). • • • LAST NARROW-GAUGE "NAME" TRAIN IN THE UNITED STATES: the "San

Juan," of the Denver & Rio Grande Western; it makes a daily run from Alamosa to Durango, Colorado, and return, and enjoys the reputation of being the only narrow-gauge passenger train still to maintain dining equipment (New York *Herald Tribune*, February 13, 1948).

"MILLIONAIRE STRAPHANGER": nickname given to the late John E. Andrus (who died in 1934) because of his strong preference for the subway over more costly means of transportation (New York *Herald Tribune*, March 4, 1948). **MISSISSIPPI STAMP:** new stamp commemorating the 150th anniversary of Mississippi's admission as a territory will honor the spelling on the old official seal, which gives it as "Mississippi," an error on the part of the original engraver; the stamp is to be issued on April 7 (New York *Herald Tribune*, February 12, 1948). **ONLY DOG ACT WITH A PLOT:** "The Bricklayers," a famous dog drama produced by the late Leonard H. Gautier, a native of Trieste who came to the United States in 1912; he had been associated with his father in Europe in the training of dogs, but the mock-tragedy originated in New York, where the elder Gautier happened to see a construction gang at work and was impressed by the sympathetic interest of the crowd of "sidewalk superintendents" (New York *Times*, February 25, 1948).

## QUERIES

► **LIMERICK HOAXES.** A contribution on the Limerick appeared in the January 25, 1933, *Punch*; and in it the writer pointed out that this literary form was known as early as the fifth

century A. D., since a Limerick, with all essential features of rhyme and meter, was to be found in the third book of the *Florilegium* of Stobaeus, along with a number of other anonymous Greek fragments. The contributor included some interesting, cogent, and almost persuasive arguments concerning Porson's marginal comment on the Limerick at the appropriate place in his edition of Stobaeus.

The Limerick, with Greek text transliterated into Roman letters, reads:

Eplithos men eglypse to mnema  
Hin' eie aionion ktema.  
Elegon de politae  
Kai pantes hoditae  
O pammiarotaton rhema.

A free translation, unhappily not in the form of a Limerick, runs:

Eplithos made the monument that it might be a possession forever. But all the citizens and all the passers-by said "O what an utterly horrible thing."

The article produced brief but amusing repercussions in American classical circles. At least one classicist was sufficiently intrigued to rise from his chair in the Faculty Club and start for the library to check on Stobaeus—when he was given pause by the signature and address of the *Punch* contributor:

Marmaduke Monk-Howson,  
The Oaks,  
Bilgewater, nr. Bosham.

The Limerick was republished in Greek script in the *Classical Journal* (June, 1933, p. 709) with due scholarly reservations but with legitimate curiosity and some cautious queries. The late W. A. Oldfather cleared up the mystery in the December, 1933, issue

of the *Classical Journal* (p. 218), before the batteries of "literary, linguistic, and metrical criteria" could be brought into play in force. The sculptor Epithos, whose name means "Epstone," is Jacob Epstein (a name of like meaning). Some years before, Epstein had made a statue of Rima (pronounced Rheema, according to English classical convention), a dainty wood sprite in W. H. Hudson's *Green Mansions*. In 1925 this figure was erected in London's Hyde Park. The statue, however, executed in Epstein's peculiar style, seemed to many people a grotesque travesty on the character of Hudson's creation, and much public criticism followed. The citizens therefore say "O what an utterly horrible Rima." The Limerick was a clever satire by a man who knew enough not to overplay his hand.

On what other occasions has the Limerick been used in a hoax?

Herbert N. Couch

» THE SUFFIX "ANA." The earliest known examples of the use of the suffix *ana* come from French scholarly circles. They are: three references in a letter of Guy Patin's written in 1659; and the *Scaligeriana* of 1666, the first book bearing a title of this kind. Although these pieces of evidence are in themselves well known, the circumstances under which the suffix came into use were disputed in the seventeenth century and are still obscure. An English use of the form—one not previously noted—indicates that the suffix was rather widely used as early as 1661. On May 28 of that year Samuel Hartlib wrote to John Worthington, Master of Jesus College, saying: "I expect shortly Zwickeriana refuted by Comenius." (See James Croasley's *The*

*Diary and Correspondence of Dr. John Worthington*, issued as Vol. XIII of the Chetham Society's *Remains* . . . . . [1847].)

In its earliest use *ana* is attached to personal names. Its first use in combination with a place name contains also an interesting reference to a librarian's zeal in collecting local memorabilia. I paraphrase the Latin original (Gottfried Wegener [Georgius Finwetter, *pseud.*], *Bibliodon* [Breslau], 1686, p. 19):

This led Beckman not only to seek out whatever had been written or published in Brandenburg and Frankfurt an der Oder but also to collect it with the greatest industry,—whatever it might be, even that which anyone at all printed. In this way he brought together several volumes that are labeled Francofurtana.

The man here referred to is Johann Christoph Becmann (1641-1717), a German historian and librarian of the university at Frankfurt an der Oder.

What other early uses of *ana* in combination with place names can be cited? And what is the first use of *ana* independently?

Archer Taylor

» INFANT-SNATCHING EAGLES. William Vogt, in a note accompanying Plate 126 of Audubon's *The Birds of America* (N. Y., 1937), states that eagles have "been accused of divers offenses," and that one of these "is baby-stealing, whose legend persists although *there has never been a substantiated case.*"

Oddly enough, an undated AP dispatch from Carlsbad, New Mexico, published in the *Kalamazoo Gazette*, February 22, 1948, described just such a case—one in which a four-year-old boy

was the temporary victim of a swooping eagle.

This incident may not constitute a very impressive piece of evidence, but might it not suggest that the notion may be more than mere legend?

*Aquilaphilus*

» NAMING OF THE "BIG BEND." Barry Scobee, in his *Old Fort Davis* (San Antonio, 1947), very tentatively—and innocently—took what one might call credit for the naming of the Big Bend region in Texas. He remembered, he says, using the term in the *San Antonio Express* in 1916 when General Pershing was in Mexico with United States troops; the tag was suggested by the "big bend of the Rio Grande" that shows up so plainly on the map.

But as soon as the book was published, Scobee was challenged on this point. It now appears that E. E. Townsend of Alpine—with whom Scobee had talked in 1940—is certain that the region was called the Big Bend as early as 1894. But he does not know by whom it was named nor precisely when.

Have your readers any suggestions on this score?

S. C. G.

» CHURCHWARDEN PIPES. Why is the widely popular churchwarden pipe so called? What, if any, is the association between the long-stemmed clay pipe and the churchwarden?

N. Lawson Lewis

» ORDEAL BY TOUCH. Can any reader tell me something of the custom of "Ordeal by Touch"—where those persons suspected of murder were required to place "the index finger of the left hand on the neck of the deceased." If

guilty, it was believed that blood would immediately incarnadine the coverings of the corpse.

A trial of this ordeal is described on page 51 of Ferris Greenslet's *The Lowells and Their Seven Worlds* (Boston, 1946); also in Lee's *New Hampshire Annals of Long Ago* [sic].

M. S. Strout

[Reprinted from Notes and Queries, February 7, 1948.]

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« MANUSCRIPTS DESTROYED BY ACCIDENT (7:139 *et al.*). When mss have been accidentally destroyed very seldom has the world been the loser—at least in modern times—and by some means the books have eventually appeared.

Here, however, is a loss that is irreparable.

Shortly after the death of Henri Barbusse in 1935, Miss Ethel Saniel (Mrs. Archie Brook), who speaks French better than many a Frenchman, and who had had a scholarship to the Sorbonne, prepared a biography of Barbusse. She obtained from the novelist's widow two invaluable contributions: all the important Barbusse letters and all the photographs. She also interviewed all persons who could contribute significantly to the study.

When Miss Saniel moved from Manhattan to Brooklyn, all of the Barbusse material—complete ms, letters, photographs, carbon copies, notes—was placed in a trunk (which it filled, completely). Thieves looted the moving van and evidently decided that this trunk contained the family valuables; it was the only

heavy thing stolen. Years have now gone by and there is no trace of the papers. Miss Sanial found it impossible to return to the task.

George Seldes

« The ms of Edna St. Vincent Millay's *Conversation at Midnight* was completely consumed in a fire at the Palms Hotel on Sanibel Island, off Fort Myers, Florida. No copy existed and she rewrote the entire piece from scratch. An account of this occurrence is to be found in her interesting Foreword to the book.

Arthur Rushmore

« It is an amusing coincidence that Christophorus of Mytilene, who flourished in the first half of the eleventh century, wrote some highly praised verses on annoyances caused by mice. For the mice have revenged themselves, and the surviving ms of his verse has been seriously damaged by their teeth. (See Karl Krumbacher, *Geschichte der byzantinischen Litteratur*, 2d ed., Munich, 1897, pp. 737-40.)

Archer Taylor

« Fannie Hurst related the misadventures and temporary loss of a ms over the radio in the summer of 1947.

E. K.

« LONG AMERICAN HIKES (5:170 et al.). In Thomas A. Robertson's *A Southwestern Utopia* (Los Angeles, The Ward Ritchie Press, 1947), dealing with a socialistic colony which flourished at Topolobampo (Sinaloa, Mexico) from about 1886 to 1895, there is a record of several "long hikes." A young chap named William Groves walked from Dallas to Topolobampo; and two young Germans, Ernest Ebel

and Peter Lassen, came all the way on foot from Chicago. Neither Ebel nor Lassen could speak English or Spanish; moreover, they were lost in the Sierras for a time and nearly starved, but finally reached the colony on February 10, 1892.

Edwin H. Carpenter, Jr.

« SWIFT AND SHAKESPEARE (7:105). Sir Walter Scott wrote of Jonathan Swift (*The Works of Jonathan Swift, D.D.*, Edinburgh, 1814, Vol. 1, p. 471):

To the drama particularly, he was so indifferent, that he never once alludes to the writings of Shakespeare, nor, wonderful to be told, does he appear to have possessed a copy of his works . . .

This bald assertion of Scott's has been refuted. First, by William Monck Mason, in his *The History and Antiquities of the Collegiate and Cathedral Church of Saint Patrick, near Dublin* (Dublin, 1820, pp. 425-26), wherein he lists some of Swift's references to Shakespeare.

And Harold Williams has collected evidence which indicates that Swift did at one time own a Shakespeare folio. In his comprehensive study, *Dean Swift's Library* (Cambridge, 1932, p. 72), he refers to a humorous "bill" dated September 8, 1711, and found among the Portland Papers. On this several books are entered, including a "Shakespear, the Folio Edition." Williams holds that this clue probably refers to a book actually loaned by Swift to Harley, the Lord Treasurer.

A further fact is noted by Williams. Mrs. Laetitia Pilkington, in her *Memoirs* (London, 1784, Vol. 1, p. 135), describes an occasion on which Swift

tested her memory by taking a volume of Shakespeare from his library shelves, reading lines at random, and asking her to finish his quotation. Williams hastens to point out, however, that Mrs. Pilkington is "not to be accepted as a trustworthy witness, especially when the story redounds to her own credit."

A. C.

« RAILROAD NICKNAMES (7:123 *et al.*). When I was in British Columbia in 1939, I was told about a railroad on which work was begun sometime in the nineteenth century. It was to run from Vancouver to Prince George and was called the P. G. E., which, I believe, stood for Pacific Grand Eastern. It was known locally as the "Prince George Eventually" (since it never reached that point), or "Past God's Endurance."

E. H. C.

« AMERICAN GHOSTS (7:122 *et al.*). Distinctly native American and, perhaps, the oldest surviving Virginia ghost story relates to a spit on the James about eleven miles above Jamestown.

Local records prior to 1865 are almost nonexistent. But it has been designated in extant surveys and on river charts since 1812 as Devils Dancing Point, supposed equivalent of its immemorial Algonquian name.

Few details of appurtenant Powhatan superstitions have descended by hearsay. Nor are they to be found in early narratives. But it is said that every summer, just as the Tanks Weanoc had done long before Captain Smith landed on May 14, 1607, one can see—on sultry nights—strange lights flickering in the thick of the weird cypress growth. Indians believed these to be balls of fire from hell in the hands of frenzied and

evil-departed spirits. And white men have passed on the same interpretation. An acquaintance, since deceased, claimed to have witnessed the fey display of "dancing spirits" about 1877, and explained the phenomena as will-o'-the-wisps. However, some river men, who shout no belief in "hants and hanted places," still prefer to give the point a wide berth at night.

Charles Edgar Gilliam

« "SEVEN LIVELY ARTS" (7:137). In "The Thumbtack" for December, 1947, this phrase is credited to Billy Rose. Actually, Gilbert Seldes was the originator, and it was the title of his book, published by Harper & Brothers in 1924. When Billy Rose decided to use the same title for a show, he acknowledged the authorship and made a very small payment for the privilege.

George Seldes

« THE BEEHIVE AS A SYMBOL OF THRIFT (7:138). In the *OED* there are references to "as busy as a bee" from 1535 and to Baret's *Aluearie* [*Beehive*] of 1580 with its title suggested by the "apt similitude between the goode Scholers and diligent Bees." B. J. Whiting quotes Chaucerian allusions to the comparison (*Chaucer's Use of Proverbs*, Cambridge, 1934, p. 156), while the *Oxford Dictionary of Proverbs* (p. 46) and Apperson's *English Proverbs and Proverbial Phrases* (p. 73) add to them. Apperson includes (p. 74) the curious enlargement "as busy as bees in a basin." These vaguely suggest the hive as a symbol for industry.

Such reference works for emblems as are within easy reach indicate that emblem writers did not use this symbol. I have consulted Filippo Picinelli's *Mun-*

*dus symbolicus* (Cologne, 1684) and C. F. Menestrier's *Philosophia imaginum* (Amsterdam, 1695). Joachim Camerarius, who devoted one volume to emblems suggested by insects, may have used it, but the comment on bees and Whitney's use of the beehive in Henry Green's *Shakespeare and the Emblem Writers* (London, 1870, pp. 361-64) does not encourage one to look further in this direction. Examination of the late medieval *Bonum universale de apibus* by Thomas Cantimpratensis is a somewhat more promising clue.

A comparison involving a beehive may have been suggested by Hadrian Junius, who translated (*Adagia*, Cent. VI, No. 7) "unum alvearie [a beehive]" from the collectanea of Suidas and added an explanation referring to a busy company and specifically one busy in evil (see Erasmus, *Adagia*, Paris, 1759, col. 1129). This has no obvious and direct connection with the modern colloquial "humming like a hive" as used of a busy factory or crowded city. Incidentally, this comparison does not seem to be recorded in the dictionaries. Someone conversant with the origins and history of Mormon symbolism will be able to explain their use of the beehive to symbolize industry. The word *Deseret* will give him a clue to follow. Like the inquirer, I associate this symbol with the Industrial Revolution and more specifically with such early socialistic writers as Fourier and Saint-Simon, but I cannot cite chapter and verse. There may be something pertinent to the inquiry in Hilda M. Ransome's *The Sacred Bee in Ancient Times and Folklore* (London, 1937).

Archer Taylor

« A representation of bees and beehives

as a symbol of industry and frugality was used in America as early as 1779. On January 14 of that year, a 45-dollar bill was issued under the authority of the Articles of Confederation, on which appeared an apiary in which two hives are visible with bees swarming about them. The motto on the bill was *Sic Floret Respublica* ("Thus flourishes the Republic"). A picture of the note appears in *Harper's New Monthly Magazine* for March, 1863 (p. 441).

D. C.

« MIGHT-HAVE-BEEN HISTORY (7:141 *et al.*). The lead article in '48: *The Magazine of the Year* (February, 1948) —"War Criminals" by Alan Moorehead—is a fantasy on the trial of the Allied leaders with the Nazis in the victors' shoes.

M. A. deF.

« AUTHORS' SELF-ALLUSIONS (7:125 *et al.*). In Jules Romains' *Passion's Pilgrims* (N. Y., 1934) some of the characters (p. 491) give their impressions of the author's work.

G. McDonald

« Ralph Ingersoll is a character in his own new novel, *The Great Ones*.

M. A. deF.

« "Jowl" (7:138). Though we have made no actual tally, in rural Tidewater and in Virginia cities generally, *jowl* (rhymes with *owl*) seems to predominate, with a rare *jôl*, and an occasional *jool* (rhymes with *fool*); in Piedmont *jowl* is the preferred form with *jôl* a close second. I am unfamiliar with Virginia mountaineer usage.

C. E. G.



« GIFTS WITH STRINGS (7:142 *et al.*). When Sir Albert Gray, the brother of Mrs. Ruskin, died (some time after 1924), he left his Ruskin papers to the Bodleian Library, with the proviso that they were not to be made public for thirty years (see *John Ruskin and Effie Gray*, edited by Sir William James).

M. A. deF.

« DRIFT-BOTTLE CLUES (7:126 *et al.*). Robert E. Sherwood's review (*New York Herald Tribune Weekly Book Review*, December 7, 1947) of F. D. R.: *His Personal Letters, Early Years* mentions the fact that when Roosevelt was on his way to Europe at the age of ten he wrote a note, put it in a bottle, and then threw it into the sea. It was picked up by someone on the coast of Wales and eventually returned to the sender.

J. E. H.

« "OLD CHRISTMAS" (7:138). The *Vacationist's Map and Guide to Eastern North Carolina*, issued by the North Carolina Department of Conservation, states that Rodanthe once celebrated Old Christmas, but the custom is dying out. It is said that the Department of Public Instruction in Raleigh encouraged its decline when school children began to use it as an excuse for a prolonged vacation.

L. S. T.

« FERAL CHILDREN (6:107 *et al.*). The story of a child raised by animal foster parents was used by the nineteenth-century English playwright, John Walker, in his melodrama *The Wild Boy of Bohemia; or, the Force of Nature* (London, 1879). The denouement of this two-act play came when the Wild Boy,

with "fleshing arms, legs and body" and a "fillet of green leaves round loins and over shoulders," was restored to his real parents.

R. T. Lyon

« PRESIDENTS ON THE FLOOR OF CONGRESS (7:56). When President Harding, in 1921, was trying to prevent the passage of a World War I bonus bill, he appeared before the Senate on July 12 to argue his case. This action was regarded by members of the House of Representatives as not only an insult but virtually unconstitutional. One Representative went so far as to ask the indictment of Harding for the action, but this proposal gained no ground.

B. J.

« "PAKISTAN" (7:137). The [London] *Times* correspondent in Pakistan states, in the February 26, 1948, issue of that paper, that the word "means 'Land of the Pure.'" And he adds: "It was often incorrectly said that its first three letters were chosen from the initials of Punjab, Assam, and Kashmir." But Punjab, he continues, has been partitioned, Assam (except for one district) is part of India, and Kashmir "has acceded to the other Dominion."

This would seem to correct the explanation as quoted in "The Thumbtack" (*AN&Q* 7:137).

G. J. Gomme

« "OUT OF THE HORSE'S MOUTH" (7:121). The phrase is probably an assurance that a tip on a horse race is trustworthy. A less frequently used equivalent is "right out of the nosebag." (See comment in *Notes and Queries*, Vol. 177 [1939], pp. 443 and 484.)

Archer Taylor

« MADAME BRANCHARD AND HER "HOUSE OF GENIUS" (5:56 *et al.*). The Right Rev. William T. Manning, retired Bishop of the Protestant Episcopal Diocese of New York, Henry H. Curran, Carl Van Doren, and John Sloan have made an eleventh-hour effort to preserve something of the spirit of so-called "Genius Row" (of which 61 Washington Square South is a significant part). It is their hope that the buildings may not be replaced by the proposed modern apartment houses but by what they refer to as a "living art center," containing facilities for exhibitions of painting and sculpture, a library, and studios for art instruction, informal readings, etc.

Newspaper reports following this announcement indicated that the present building plans had been under way for some time, and that a reversal, at this moment, would present numerous difficulties.

M. O. B.

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (7:126 *et al.*). The custom among steel construction workers, I understand, is that of raising a flag above a building when work has been completed.

D. I.

« SOUTH AMERICAN SHOE-COATING (7:87). I have been unable to discover any evidence suggesting that a private individual, from Boston or elsewhere, sent his shoes in the 1820's to Brazil to be coated with rubber.

However, it is a fact that 1820 marked the first importation of Brazilian-made rubber shoes into the United

States. These came direct to Boston, and three years later the shoe manufacturers there imported some 500 pairs, according to Charles M. Wilson's *Trees and Test Tubes: the Story of Rubber* (N.Y., 1943, p. 33). These cost only a few cents in Brazil, and were sold for three or four dollars on the American market. The native-made shoes presented certain difficulties, for the Brazilian Indians built them either on their naked feet or on clay moulds which were rough models of their feet. Since their feet were abnormally small, few Yankees could wear them. Moreover, there were no lefts or rights. The Boston merchants, however, overcame this difficulty by sending down to Brazil wooden shoe lasts, which the Pará Indians used as moulds. The trade, stimulated in this way, grew rapidly, and in 1842 nearly half a million pairs of rubber shoes were being imported annually.

T. R. Mack

## ERRATA

September, 1947, p. 87 (col. 1, l. 19 and l. 25): *for Mitchell read Mitchell.*

November, 1947, p. 120 (col. 1, l. 27): *for Detor read Detlor.*

December, 1947, p. 137 (col. 2, ll. 5 and 6): *for Sind, and Baluchistan read Sind, and the last syllable of Baluchistan.*

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

Contributors may, if they prefer, use initials rather than signatures.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

## The Private Press: Work in Progress

---

THE UNTIDE PRESS (711 South San Rafael, Pasadena 2, California), now under the direction of William R. Eshelman, Tom Polk Miller, and Kemper Nomland, Jr., got its name from that of a "half-size, mimeographed weekly, given to agitation, horseplay, and wit," launched in January, 1943, at a C.P.S. camp in Waldport, Oregon. The *Untide* was designed to provide the unit with a newsheet and commentary "more formal and biting" than the official camp organ, the *Tide* ("What is not Tide is Untide"), which title one of its founders acknowledged to be a "low and witless pun." The sheet made no permanent name for itself, but the Press that came into existence with it has survived a lot of experimentation, mechanical hazards, and nonexistent budgets. It advanced from a mimeograph to a small Kelsey (5 x 8) and then to a fifty-year-old Challenge, found in a second-hand shop in the village of Waldport, "dust-covered, the rollers up on the disk and flat as pancakes." Many times it had been welded and bolted; and for the first few weeks was operated by treadle, until, with the gift of a one-quarter horsepower motor the men succeeded in using a belt around the fly-wheel.

*Ten War Elegies*, done serially in the *Untide*, was followed by Glen Coffield's experimental series, *Ultimatum*, and the first work actually printed was Coffield's *The Horned Moon*, verse written during the summer of 1943 at Waldport. *The Horned Moon* was all done on the little Kelsey—everyone helped, feeding the press into long hours at night—but the Challenge arrived in time to speed up work on the wrappers. By an arranged exchange with Cascade Locks camp, *War Elegies* was redesigned for a press edition; and in a mass transfer from a Michigan camp a professional pressman arrived to oversee the color runs of *War Elegies* and *The Waldport Poems* (also Everson's). Two further titles were: Jacob Sloan's *Generation of Journey* and Kenneth Patchen's selected antiwar poems, *An Astonished Eye Looks out of the Air*, their most ambitious project, but one that met with some tragic technical difficulties.

With demobilization the Press was merged with the magazine *Illiterati* (of which No. 5 is now in press). Equipment was temporarily shipped to Los Angeles and finally to Pasadena, involving, in all, a real reconstruction and refurbishing effort, since everything to do with the Press is part-time. But between spring and fall of 1947 work was completed on George Woodcock's *Imagine the South*.

It is the continued aim of the Press to turn out small booklets of poetry, well printed, with illustrations or decorations, to be sold at a non-profit price that writers can pay (prices thus far have run from ten to fifty cents). If a surplus should appear it is to be divided proportionately among the authors. No decision has been made on the next title; but Forrest Anderson, Scott Greer, and George Sims have submitted mss, and Richard O'Connell has tentatively offered some translations.



*March, 1948*

VOLUME VII : NUMBER II

1. 400. 600 Vol. 147



# Index

(Notes are indicated by [n]; answers by [a].)

<p>Airplane legend, Chinese ..... 169</p> <p>Books, prices of early printed (a) - 174</p> <p>Buildings, new, ceremonies in honor of (a) ..... 173</p> <p>Cam, Helen M.: first woman professor at Harvard ..... 169</p> <p>Chinese airplane legend ..... 169</p> <p>Curfews in the United States ..... 170</p> <p>"Desert rats" ..... 168</p> <p>Earrings and health (a) ..... 173</p> <p>Enlisted man, oldest in World War II ..... 169</p> <p>"Epithetology" ..... 169</p> <p>Equinox Press ..... 176</p> <p>Everson, William: printer ..... 176</p> <p>"Fink" ..... 170</p> <p>"4-H" founder ..... 169</p> <p>Frame, Dr. Nat T.: founder of "4-H" ..... 169</p> <p>Glicksberg, Charles I.: Note ..... 163</p> <p>"La guerre tiède" (the tepid war) 175</p> <p>"La guerre perlée" ..... 175</p> <p>Harvard, first woman professor at 169</p> <p>Horses on the stage (a) ..... 173</p> <p>"Horsmandering" ["Horsmandening"?] ..... 169</p> <p>"Hubba-hubba" (a) ..... 173</p> <p>Ice cream soda, first (a) ..... 174</p> <p>"Jerry's dance" ..... 169</p>	<p>"Kee, kee," with gesture ..... 170</p> <p>Kendrick, William H.: founder of "4-H" ..... 169</p> <p>"King's-ex" ..... 170</p> <p>Lamb, Charles, as model for a series of British admirals (a) ..... 171</p> <p><i>Leaves of Grass</i> (Third Edition), parodies on ..... 163</p> <p>Local winds (a) ..... 175</p> <p><i>Lose face, to</i> (a) ..... 176</p> <p>"Monsoon forest" ..... 171</p> <p>Mss destroyed by accident (a) ..... 175</p> <p>Mss presented under injunction (a) 171</p> <p>National Curfew Association ..... 170</p> <p>Nickel Plate Road: origin of the name ..... 172</p> <p>Parodies on <i>Leaves of Grass</i> ..... 163</p> <p>"Piston strikes" ..... 169</p> <p>Railroad nicknames (a) ..... 172</p> <p>"Rain forest" (a) ..... 171</p> <p>"Rikmobile" ..... 169</p> <p>Ships' papers (a) ..... 175</p> <p>"Spectaculars" ..... 169</p> <p>Steel-riggers' lore ..... 173</p> <p>"Sukhovai" (Russian local wind) .. 176</p> <p>Symonds, John Addington: mss .... 171</p> <p>Whitman parodies: Note ..... 163</p> <p>Woman professor, first at Harvard 169</p> <p>Women in men's clubs (a) ..... 175</p>
---	---

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Walt Whitman Parodies: Provoked  
by the Third Edition of "Leaves  
of Grass"*

PERHAPS no edition of *Leaves of Grass* called forth a greater abundance of parodies—hostile, derisive, and ingeniously imitative—than the third, published in Boston in 1860. This volume of alleged immorality and wretched poetry refused to remain in the limbo to which the "official" critics had consigned it. This time, as some of Whitman's self-written puffs indicate, the whole outcry against the indecency of the poems was particularly rampant. The publication of the "Calamus" poems and the "Children of Adam" was the last endurable insult on the part of long-suffering critics. The long stream of bitter reviews and parodies is evidence of the fact that the book forced a response far more profound than its small sale would indicate.

Obviously, the loose, irregular form which Whitman employed—his egotistical references, bald catalogue, prolix reiterations, and unmetrical cadences—lent itself to rollicking imitation. But the book was more than a presumptuous

piece of Bohemian eccentricity and high spirits; it was a challenge and an assault, a denunciation and a prophecy. The parodies, by the same token, were more than literary exercises. They were an outcry against a manner of writing that was regarded as part of an organized attack on the entrenched traditions of the age.

On the whole, the critical sentiments expressed in these parodies conformed to the general contemporary opinions of Whitman and his work. The *New York Leader*, a newspaper that was hospitable toward Whitman's poetry and provided a medium of print for the coterie that assembled nightly at Pfaff's, published, in the spring of 1860, an estimate of Whitman which is highly revealing in this connection:

"Now here is a figure to be looked at in various lights—a grotesque-uncouth, Rosicrucian sort of figure; the figure of a man with strong traits and characteristics; one to be laughed, admired, or disliked as the mood of the beholder varies. Picture then a tall, rather broad-shouldered young fellow, with an ostentatious coarseness, not to say vulgarity of dress; a short brown pilot-cloth jacket reaching a little way below the hips; a long coarse vest of the same texture, made big enough round with waistband to cover the stomach of Jack Falstaff; short brown trowsers, making up in bagginess what they lack in length; coarse boots; a broad-brimmed black felt hat; an immense check shirt open enough to display a thick red throat, and turned down loosely over a black silk neck-tie; a florid weather-worn face, dimly illuminated by two watery eyes; a profusion of thick, curly, iron-grey hair over the head; and an immense beard of the same pattern—crisp and curly as isin-

glass, and gray as the hoar-frost on a clump of woodbines in October. Such is the rough but very faithful sketch of the poet Walter Whitman as we had the pleasure of seeing him last Tuesday on his way up to Root's daguerrean gallery, where he had an appointment to sit for his portrait. It will be seen from this picture that a suspicion of intentional oddity might be founded against Walter; but knowing him so long and thoroughly as we have done, it is our pleasure to acquit him. He has his little vanities—and what poet is without them? He has his little eccentricities, and what original man but must plead guilty to the same offense? Born on Long Island, and familiar from infancy with the clams and beauties of that sea-girt shore, Walter has in all his pulses a genial appreciation of nature, a profound admiration of the sublime, and a heartiness and thoroughness of temper which must serve to redeem him from any severity of criticism. As a poet, despite very assiduous and persevering efforts to render his thoughts laughable or repulsive by the grotesqueness of the form in which he serves them up, he has managed to roll out certain lines and phrases which are destined to endure; which have *in* them the true ring, and *on* them the broad impress of genius. Reading his *Leaves of Grass*, and the poems which he occasionally contributes to our witty and pleasant neighbor the *Saturday Press*, Whitman has always presented himself to our mind as a kind of poetic quarry, out of which a few dozen journeymen verse-makers—using their picks with skill and paying due heed to their polishing chisels—might dig little fortunes of perfect thought and occasionally rare felicities of expression. But that he

knows not how to work the mine himself is clear; and that no change beneficial to American literature can be brought about by his persistence in the primitive style heretofore adopted in his rhapsodies, may be set down as one of the most evident truths of our day and country. In his *Grass-Leaves*, the sympathy with nature is intense and absolute—sometimes carrying him into details which might much better be omitted; but of the original creative power therein evinced, no doubt was ever entertained by any one competent to judge. It may be said that they have in them a strange incoherent tendency—the thought flowing onward in an unbroken stream, but using and casting away all sorts and sizes, shapes, colors, and patterns of illustrations as it proceeds. In other words, each poem contains a redundancy and unmanageable surplus of imagery, strung together so loosely and in such confusion, as to conceal the one continuous thread of sentiment from ninety-nine out of every hundred readers. Socially, Walter is an odd character, affecting the same grotesqueness in address as in dress, and showing the same scorn of etiquette as of prosody. Often apt to mistake mere animalism for nature, he is inclined to denounce and overlook as “dandy simpletons” all who pay more respect than he himself accords to the habits and customs of the day. He has to learn yet that a man may be “full-blooded” without imitating the appearance of a rowdy; and “earnest,” without despising, or pretending to despise, the “thousand trivial things” which form at once the protection and pleasure of good society. A devoted and generous friend—that is to say, generous of exertion—we have known Whitman mount a Broad-

way stage for a week, as a driver thereof, in order to relieve a poor man who had either to find a substitute, or forfeit his place. There are other instances of the same kind within our knowledge, which must be passed over through lack of space. In conversation, let us do Walter the justice to add, the subject of our sketch is much more guarded and reserved than might be thought from the productions of his pen. When he is nasty in print, he is nasty from a conscientious design—and no modern author within our range of acquaintance has ever been nastier. But in his private relations we have always found him pure of tongue and thought; eccentric but decorous; enthusiastic but never losing sight of prudence; with a fair share of talent to be vain of—and a disposition to do as large a trade as possible upon his existing capital. Such is Walter Whitman as he may be seen any pleasant afternoon swaggering up the Shilling side of the Plaza on his way to drink lager-bier at Pfaff's."<sup>1</sup>

These good-natured comments sum up, in general, the contemporary charges leveled against the poet and his book. The Whitman parodies, as a rule, ridiculed either his formlessness or his "nastiness." The poet—said his detractors—lacked the art, the knowledge, and the skill of metrical composition; besides, he was morally loose. And they would prove it by showing how easy it was to write as he wrote, how simple it was to caricature his verse.

The Whitman parodies of 1860 fall roughly into three classes: (a) those that burlesque his style, reproducing his habit of illimitable repetition, his colloquialisms, etc.; (b) those which ridicule his conceit, his egoism, his effort to identify himself with the Kosmos

and with Humanity; and (c) those that condemn his shameless and exuberant eroticism.

The profusion of parodies prompted by the third edition encourages the suspicion that Whitman himself may have written some of them. *Leaves of Grass Imprints*, published in 1860, is ample evidence of the fact that he did not scruple to act as his own press agent, sending out pseudonymous reviews of his own work to the newspapers. What then was to keep him from parodying his own verse? Anything to provoke controversy, anything to focus attention on his unjustly neglected book. Moreover, he had a sense of humor strong enough to ridicule himself successfully. But the case does not rest on inference alone; there is also internal and circumstantial evidence to support it. We are told that during the first year of the war Whitman "wrote for 'Vanity Fair' and other comic and satirical papers in New York."<sup>2</sup> So far, however, no Whitman contribution to *Vanity Fair* has been identified. One circumstance, slight in itself yet not without an element of significance, strengthens the conjecture that the parody "Bath Oriental"<sup>3</sup> may have been Whitman's own mischief. In a brown notebook labeled "Physique" Whitman pasted newspaper clippings, nearly all of which relate to the art of health. One clipping gives a light account of the Turkish bath; another, dealing with human anatomy, contains a list of muscles; and on several are his own marginal notes. Is it no more than a stretch of coincidence that the following lines from "Bath Oriental" deal with approximately the same material found in the newspaper cuttings?



The peculiar substance which closes up the pores of the skin cannot be removed by simple immersion in soap and water, but here there is no stoppage, and never can be stoppage.

Large and melodious thoughts descend upon me with the slender, spasmic jets of tepid, blue-white water.

I see the butter-colored chips flying off in great flakes and slivers.

By Jingo! they are like little rolls of human vermicelli.

Dulcemente! Dulcemente!

I swear I don't know whether I am standing on my head or on my heels.

My feet strike a tangent of the après-midi rainbow.

I wait unseen and always, and snooze through the lethargic mist.

I experience the manipulation of the expert tellaks. Only themselves and the like of themselves.

Punching with balsamic blows the anatomy of the human frame; the deltoid, and the latissimus dorsi, and the biceps muscle.

Whether or not Whitman wrote this or any other self-parody, we do know that the *Saturday Press* (February 4, 1860) contained a poem, "Poemet," by Walt Whitman; and that in the very next issue appeared an elaborate parody headed "'Poemet'—(After Walt Whitman.) with Parentheses, Analytical, Aesthetical, Philosophical, and Explanatory." It was signed "Saerasmid." Here is a portion of it:

Of an individual I or some one or any one loved day (i.e. some day) and night (i.e. ditto) I dreamed I heard some one told me he was dead, (which, considering the perishable nature of humanity, was not perhaps, unprecedented)

And I dreamed I went where (I dreamed) they had buried him and he was not in that place, (having probably been removed)\*

In "Counter-Jumps, A Poemettina, after Walt Whitman,"<sup>5</sup> appearing in *Vanity Fair*, March 17, 1860, the writer plays up the triviality of detail, the reiteration, etc., which strike the reader when he first picks up *Leaves of Grass*. Likewise in "Yourn and Mine, and Any-Day,"<sup>6</sup> an extravaganza in which the catalogue is duly trotted out, along with a jumble of outlandish names. The slipshod grammar is given a direct thrust, and so, too, is the use of key words like *tally*, and *effects*, and *muchness*. A line like

The entire system of the universe discomboborates around us with a perfect looseness.

is a bulls-eye hit, exposing the vague mysticism that is sometimes to be found in *Leaves of Grass*.

In the parody, "The Torch-Bearers,"<sup>7</sup> perhaps written by Charles Godfrey Leland, who was then editing *Vanity Fair* and who had a gift for turning out light lyrics and dialect poems, the superficial characteristics of Whitman's *Leaves* are neatly satirized. The author aims at catching the spirit of the original by placing short, staccato lines immediately after long heavily freighted ones. More obvious is his recourse to the vernacular, to the vulgarisms with which Whitman so boldly peppered his pages. One notes the expressions "go in strong," "the devil to pay," and "the biggest bird out," etc. The writer hits, too, at Whitman's self-glorification, his irrepressible optimism, his lavish deification of the "divine average," his gospel of democracy. What beauty, he asks,

is there to be found in a nondescript collection of dirty urchins, bawling citizens, drunken politicians, idiotic omnibus drivers, fat Germans, brawling Irishmen, sharpers, courtesans, and counter-jumpers?

The line of attack in "The Song of the Barbecue" ("Not by Walt Whitman, nor Professor Longfellow"), published in *Vanity Fair* on September 29, 1860, is clearly evident in this excerpt:

Sensual am I, full of feeling,  
Hungry I get, at Meridian,  
When the sun is high above,  
Stomach shrieketh for victuals,  
Thus felt I in Wood of Jones.

The *Saturday Press*, edited by Whitman's friend, Henry Clapp, the "King of Bohemia," printed more of these parodies than did any other paper. "Autopatheia," dedicated to Walt Whitman and written—again—by "Saerasmid," appeared on March 17, 1860. Here the writer satirizes Whitman's remarkable discovery that all men must die, that there is no escape from the circle of necessity. And the issue of June 9, 1860, containing an extract from *Leaves of Grass* called "Manhatta," carried (on the same page) a parody, "The Song of the Dandelions," taken from the *Philadelphia City Item*. The writer models his work "After Walt Whitman," and signs himself "Babbaga Thabab."

I believe this dandelion is a brass  
button on the livery of Spring;  
And yet it is not, for nature is never  
servile, abject, low-flung  
Flunkey or livery-wearing. She is her  
own servant. . . .  
She is her own master. In the circle  
there is no end, neither can I find  
a beginning. . . .

On which account I watch the motes  
in the sunbeam, and listen to a  
hydrant running in the next yard:  
Then I am conscious that it is Satur-  
day. . . .

This contrast of the sublime with the ridiculous is given an even more fantastic turn in the last stanza:

I praise the Spring-time, but I know  
the Summer comes,  
Also the Autumn and then the Winter,  
when there is ice and things:  
The dandelion will fade and the  
gold-pieces take wings,  
But thoughts are immortal. Lay up  
also thought for the Winter time.  
He who does unto others as he would  
have others do unto him  
The same is a Brick; I give him my  
hand, and  
He shall sit with me on the bottom  
of the tub and sing the song of  
the Dandelions.

Last to be mentioned is a rambling parody that first appeared in the weekly *Albion*, May 26, 1860—an all-out lampoon on Whitman's treatment of love worked into a long (unsigned) review of the Third Edition. A characteristic stanza begins in this way:

Yes, Women,  
I luxuriate in women.  
They look at me, and my eyes start  
out of my head; they speak to me  
and I yell with delight; they touch  
me, and the flesh crawls off my  
bones.  
. . . .<sup>8</sup>

There is, of course, no way of knowing what Whitman's reaction was to this flood of parodies ridiculing a work that he regarded as the Bible of America. A hint, perhaps, is furnished in an article by "January Searle" that appeared originally in the *New York Il-*

*Illustrated News*, May 26, 1860.<sup>9</sup> One portion is significant:

We are well aware, and so doubtless is he [Whitman], that from the very structure and form of his verse, he is more open to parody and burlesque than any living writer. Smart young gentlemen, of the ginger-beer sort, have tried their hands with immense success at this work—hitting, as usual, the form, and, as usual, missing the spirit, the genius, the fine aroma of thought which breathe through the original.<sup>10</sup>

It is likely that this was Whitman's own attitude. At any rate, it is hard to think that he could have failed to welcome the appearance of the parodies. Better to be hooted at than to be ignored. The whole campaign of ridicule and abuse, moreover, fitted in admirably with his own schemes for advertising his verse. The calumny could be lived down: the main thing was to keep the people aware of the fact that Walt Whitman, a new force, had established himself, and whether or not they accepted him at the moment they would ultimately have to reckon with him.

Charles I. Glicksberg

1. "People We Meet; or, Up and Down the Plaza on the Shilling Side," *New York Leader*, March 3, 1860.
2. *The National Cyclopaedia of American Biography* (N. Y., 1898), I, 255. There is reason to believe that John Burroughs, the naturalist, was responsible for the sketch of Whitman, with whom he had enjoyed a very real friendship.
3. *Vanity Fair*, April 12, 1862.
4. *Saturday Press*, February 11, 1860.
5. Reprinted in *Parodies on Walt*

*Whitman*, Henry S. Saunders, comp., (N. Y., 1923), p. 18.

6. *Ibid.*, p. 19.
7. *Vanity Fair*, July 7, 1860.
8. If Richard Grant White was not the author of this piece, then it must remain anonymous. It is reproduced with slight variation on pages 104-109 of his *The Fate of Mansfield Humphreys*, where Washington Adams reads aloud some unpublished "Whitman" verse; in a footnote on page 109 White mentions the *Albion* and adds that he is able to "insure Mr. Adams against a suit for copyright or a charge of plagiarism." It is further reprinted in Hamilton's *Parodies* (Vol. 5, p. 259) and in Saunders' collection of *Parodies on Walt Whitman* (p. 47); the Hamilton volume uses the *Albion* version, and the Saunders follows the *Fate* . . . form, even though both cite the novel as the source.
9. Reprinted in *A Child's Reminiscence by Walt Whitman*, collected by Thomas O. Mabbott and Rollo G. Silver (Seattle, 1930), pp. 32-36. The editors of this volume feel that although Whitman may have discussed the substance of the article with George S. Phillips ["January Searle"], the article itself was written by the editor, "though Whitman may have contributed a little."
10. *Ibid.*, p. 35.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"DESERT RATS": term popularly applied to the residents of Richland,

Washington, site of Hanford Works of the Atomic Energy Commission (New York *Herald Tribune*, March 19, 1948). *† † †* "EPITHETOLOGY": the "science" of educational degrees, their history, correct abbreviation, usage, etc. *† † †* FIRST WOMAN PROFESSOR AT HARVARD: Helen Maud Cam, authority on English constitutional history and lecturer on history at Cambridge University, was appointed to Harvard's new Samuel Zemurray Jr. and Daris Zemurray Stone-Radcliffe Professorship, April 15, 1948 (New York *Herald Tribune*, April 16, 1948). *† † †* "4-H" FOUNDER: Dr. Nat T. Frame, who died on March 22, 1948, at Martinsburg, West Virginia; he and the late William H. Kendrick founded the 4-H movement (Head, Hand, Heart, & Health) for rural boys and girls.

"HORSMANDERING" [?]: the use of "records of a public experience as the basis of a full-length book"; term suggested by Malcolm Ross, wartime chairman of Fair Employment Practices Committee; taken from the name of Daniel Horsmande[n], an eighteenth-century judge in New York City, who was apparently the first public servant to adopt the practice (New York *Herald Tribune Weekly Book Review*, March 7, 1948). *† † †* "JERRY'S DANCE": annual event held in West Minot, Maine, financed from a fund set up by the late Jeremiah Hilborn, who before his death in 1927 asked that the dance be held each year on his birthday. *† † †* OLDEST ENLISTED MAN IN WORLD WAR II: Harry Rudolph, who died in New York City, March 14, 1948, at the age of sixty-nine; he had served in the Spanish American War and World Wars I and II (New York *Herald Tribune*, March 15, 1948). *† † †* "PISTON STRIKES": co-

ordinated regional work stoppages recently adopted by Japanese trade unions. *† † †* "RIKMOBILE": three-wheeled, 850-pound motorized ricksha, a sample of which put in its first appearance in Hong Kong in February, 1848; its present cost is about \$400 in United States money, and within approximately three years, it is believed, the new vehicle will have replaced the foot-run models. *† † †* "SPECTACULARS": elaborate electric signs covering more than a thousand square feet and blazing with "neon lights in unusual animation"; roughly defined by Douglas Leigh, designer of Broadway's most sensational advertising displays (New York *Herald Tribune*, March 21, 1948).

## QUERIES

» CHINESE AIRPLANE LEGEND. One of our editors saw—some years ago—an account in which a Jesuit missionary in China found a document showing that someone had invented an airplane centuries ago (in China); that the Chinese ruler had executed the inventor and destroyed his machine and all his records, saying that someone might use such a machine to drop stones on the Great Wall of China and demolish it.

This is the vague outline of the story, but we should like more precise details, with names and dates.

There are, it appears, accounts of such an invention in China, but without mention of the execution of the inventor. In John Goldstrom's *A Narrative History of Aviation* (N. Y., 1930) there is (p. 7) the statement that a balloon ascension at the coronation of Emperor Fo-Kien in 1306 was related by Father Vassou, a missionary at Can-

ton, in a letter dated September 5, 1694. This letter is quoted on page 114 of Amédée de Bast's *Merveilles du génie de l'homme* (Paris, 1852). And it is stated (p. 195) in T. C. Bridges' *The Book of Inventions* (London, 1925) that a French missionary in China, writing in 1694, mentions a balloon sent up by the people of Pekin in celebration of a new emperor.

Other related material might be found in comments made by Francesco Lana Terzi in *The Aerial Ship* contained in his *Prodomo, ovvero Saggio di alcune inventioni nuove premesso all'Arte Maestra* (Brescia, 1670). Lana, a Jesuit, is credited with discovering the principle of aerostation and the invention of an air ship. A translation of *The Aerial Ship* was published by the Royal Aeronautical Society, London (*Aeronautical Classics No. 4*, 1910), and in it is this remark:

God would never surely allow such a machine to be successful, since it would create many disturbances in the civil and political governments of mankind.

But in none of the above sources is there material to substantiate the tale in which we are directly interested.

M. B. G.

R T-D

» "KEE, KEE," WITH GESTURE. In country school we used to try to shame or embarrass a pupil who had committed some gaucherie by pointing the left forefinger at him, briskly rubbing the right forefinger across it (in the direction of the left) and repeating over and over again the words "kee, kee."

How common is this form of reproach, and what is its significance?

W. B. Thomas

» "KING'S-EX." It was once customary for a boy, when hard pressed in a fight or in a country-school game like blackman, to secure temporary immunity by shouting what sounded like "king's-ex." During a subsequent breathing spell one's opponent was supposed to refrain from pressing his advantage.

Is anything known about (a) why this particular expression was seized on; and (b) what it meant?

W. B. T.

» "FINK." What is the origin of the labor term "fink"? How early was it used? And was it derived from a proper name?

J. H.

» CURFEWS IN THE UNITED STATES. In 1889, Alex Hogeland, according to Arthur Preuss's *Dictionary of Secret and Other Societies* (St. Louis, Mo., 1924), founded the National Curfew Association. The organization's purpose was to introduce the ringing of a curfew bell in the evening, after which children found unaccompanied on the streets would be liable to arrest. The custom was apparently adopted by a number of cities and towns. The Association dropped out of sight in Washington, D. C., shortly before Preuss's book was published.

I would like to know whether such curfews are observed anywhere in the country now. And what became of the National Curfew Association?

H. C.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« GIFTS WITH STRINGS (7:158 *et al.*).

A year ago I was told by a correspondent that all the letters and papers of John Addington Symonds were deposited at his death in 1892 under the care of Dr. Hagberg Wright in the London Library, with the proviso that none of the unpublished material was to be used until fifty years had passed. It was suggested that it was Symonds' wife and daughters who insisted on the fifty years. They, by the way, are supposed to have bought up and destroyed as many copies as possible of the rather tedious essay "In the Key of Blue," which elicited from Swinburne, shortly after Symonds' death, some rather malicious and undeserved remarks about "the Platonic amorist of blue-breech'd gondoliers."

The information about the Symonds material came to my correspondent through his friend, C. R. Ashbee, who in 1939 was advised by Dr. Wright to deposit his own collection of letters and journals, running to 40 volumes and involving almost all the literary, musical, and artistic people from about 1880 to 1940, under the same conditions that obtained in the case of Symonds. Whether this gift, dangling this string, was ultimately made, I do not know.

Eve G. Auchincloss

« "RAIN FOREST" (7:25). Many definitions of "rain forest" have been published, but as yet there is no accepted standard, and the term is often applied loosely to any forest in a region of high rainfall. The Ecological Society of

America has had for many years a committee on terminology, with the objective of standardizing ecological terms, but its work has not yet reached the publication stage.

A "rain forest" might be defined as follows: A tropical or subtropical evergreen forest, found at low elevations and with a high rainfall (exceeding 80 or 90 inches per annum). It typically consists of trees at least 90 feet high and often much taller, clothed with (especially herbaceous) epiphytes and entwined by lianas, or woody vines. A "monsoon forest" differs primarily in that it occurs in a region having dry seasons and so is at least partly deciduous at such times.

The earliest reference to this term we have encountered thus far is in Eugene Warming's *Plantensamfund* (1895), where the term *regnskov* (Danish for rain forest) occurs. This book was translated into German by Knoblauch in 1896 and into English by Groom in 1909. The German botanist, A. F. W. Schimper, in his *Pflanzen-geographie* (1898) uses *regenwald*, the German equivalent. In Fisher's English translation of this celebrated work (edited and enlarged by Groom and Balfour in 1903) an elaborate description of rain forests is given.

Since Warming's is known as "the father of plant ecology," perhaps he could be credited with the introduction of the term "rain forest," at least until we know better.

C. E. Randall

« LAMB'S MULTIPLE PORTRAIT (6:72). In Moxon's privately printed memoir of Lamb (1835), quoted in part on pages 802-803 of Lucas' *Life of Charles Lamb* (London, 1921), it is stated that

there is a story, that he once sat to an artist of his acquaintance for a whole series of the British Admirals; but for what publication we never heard!

There can be no doubt that the nucleus of the story is to be found in the memorandum composed by Hazlitt in reply to the mock obituary [of Hazlitt] communicated by Lamb on 29 December, 1807, in a letter to Joseph Hume. Lamb was allegedly transcribing the account from the "Fashionable World" column of the *Morning Post* of that date; and he began it—

Last night Mr. H., a portrait painter in Southampton Buildings, Holborn, put an end to his existence by cutting his throat in a shocking manner . . .

Hazlitt's rejoinder itemizes, in an inventory of the effects of the "deceased,"

Three heads of the father of Dr. Stoddart, in naval uniform, done from description. It is supposed they will do equally well for any other naval officer, deceased, who has left behind him pious relatives. Their value will depend on the fancy of the purchaser.

The whole story of this jest will be found in W. C. Hazlitt's *Lamb and Hazlitt* (1900).

It is quite in keeping with Lamb's humour, on seeing perhaps three attempts by his friend at a likeness of the latter's naval father-in-law, to express in mock innocence an assumption the whimsicality of which may have prompted this revival of it by Hazlitt; and on subsequent occasions to extend its application to a full range of the

highest ranking officers with himself in the role of model.

John M. Turnbull

[From *Notes and Queries*, March 6, 1948, p. 107.]

« RAILROAD NICKNAMES (7:156 *et al.*).

The paragraph on the naming of the Nickel Plate Road, cited in an earlier answer [7:124] overlooks some of the almost indispensable details. The implication, moreover, in the version coming from the *New York Sun* is that the term "nickel-plated," in the early eighties, had a derogatory connotation. Quite the contrary is suggested in the explanation of the origin given by F. R. Loomis, then owner and editor of the *Norwalk Chronicle* (see pp. 75 ff. in Taylor Hampton's *The Nickel Plate Road*).

In 1880, the then unincorporated road was conducting surveys of territories between Buffalo and Chicago, in direct competition with the Lake Shore. In northern Ohio three routes through Huron County had been surveyed, one of which passed directly through Norwalk. Mass meetings were held in every large city involved, in the effort to influence the final choices of the officers of the new road. Popular support was high until the call for a cash bonus was issued. Loomis, who was urging co-operation in every conceivable form, drew up a "dodger" or broadside advertising one of the public conclaves; and in the language of the day, used the term "nickle-plated" to convey the impression of "a good thing." He then continued to use the phrase in editorials, etc. The paper actually referred to the road as "nickel-plated" before April 14, 1881, though that is the date of the article on which the *Norwalk* paper

bases its claim. On March 10, Loomis had written:

The great New York and St. Louis double track, nickle [*sic*] plated railroad of which we have heard so much talk for the last six months, struck Norwalk very suddenly last Saturday; or rather a small portion of it came along in the shape of an advance guard of engineering corps.

(Actually, Norwalk was not on the chosen road, in the final settlement, but Loomis' hand in the launching of a powerful piece of publicity was not forgotten; he was given the company's "No. 1" pass.)

E. K.

« "HUBBA-HUBBA" (7:14 *et al.*). In the fall of either 1933 or 1934 the University of Illinois soccer team was barnstorming among some of the small Ohio colleges. During the game at my college (Wooster) the Illini would greet each good play with what I thought sounded like "hava-hava." Mr. Weinberger might want to explore this point, with the help of an Illinois athlete of those years—at any rate, it would seem to antedate the pep-cry evidence he supplies.

I might add a line or so on the popularity of the cry in the Army. In the ASTP unit at Oregon State College in the fall and winter of 1943-44 we used to raise the roof of the gymnasium with it on the command "Rest." Sometimes it became "Hubba-hubba HO!" When we were sent to the 70th Division, the Ground Forces frowned on it, but it seemed to infect the division, even so.

Joseph R. Dunlap

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (7:159 *et al.*). In 1914 I vacationed as electrical helper

on a steel-concrete seven-story job. I helped lay conduits ahead of pouring; lunched with steel-riggers; and was guest on the topmost elevator penthouse beam when what they termed "the victory flag" was raised. These men told me that hoisting the Stars and Stripes meant: "All structural steel has been riveted in without a fatality" (when a steel-rigger lost his life on a job, no flag went up).

A retired steel-rigger confirms this original significance (which, incidentally, does not mark actual completion of the building). When he was an apprentice, he said, older structural steel workers told him the custom originated with the completion of the first skyscraper *without* loss of life by a steel-rigger. The contractors had offered a special bonus for a no-fatality steel job; and when it was won, treated the riggers to a regular Irish wake on the job. At this party one of them conceived (and executed) the idea of placing an American flag on the topmost steel, and, despite his condition, he succeeded in scrambling up and back safely. And by this the feat of one with all the odds against him became the symbol of the cautious skill of a whole crew.

C. E. G.

« EARRINGS A BENEFIT TO EYESIGHT? (7:122 *et al.*). Here is a piece from *Four to Fourteen* by "A Victorian Child," a diary, as I recall, dating from the seventies:

. . . as my eyes are weak I am to have my ears pierced and wear gold ear-rings from France. . . .

Douglas Auchincloss

« HORSES ON THE STAGE (6:158 *et al.*). In Benjamin Webster's *Paul Clifford*:



the *Highwayman* of 1770, a play based on Bulwer-Lytton's novel of the same name, and published in London in 1832, Lord Mauleverer's carriage (Act II, scene 1) draws up in a moonlit spot of "wild woody Country," and falls into the hands of three rogues, one of whom apologizes for obliging his lordship to "leave the carriage." Plenty of bold moves are made before the victim is allowed to continue on his way, but in the published work there is no way of knowing whether or not the horses intensified the hazards of the moment.

How many horses actually invaded the stage is not clear, but there were at least two.

E. B. Foster

« PRICES OF EARLY PRINTED BOOKS (7:138). [The first sentence of this query was incorrectly phrased; it should read: *I have often seen it asserted that the cost of books dropped to one-eighth of the cost of manuscripts with the invention of printing. . .*—The Editors.]

George Haven Putnam's *Books and Their Makers During the Middle Ages* (N. Y., 1896) touches indirectly on this point but does not, so far as I know, provide a precise answer to the query. On page 297 of the first volume it is stated that as the work of German and Italian printers became more widely known, there was a "steady decrease" in the prices paid for manuscripts. The trade of manuscript-dealers (p. 297)

came to be limited to the sale as curiosities of old codices, and the work of the scribes in the reproduction of copies ceased altogether . . .

Somewhat further on, in an elaboration of this point, the author says that

within sixteen years after the printing of Gutenberg's first volume, the "competition of the printing-press had already begun to affect the market price of manuscripts." And in 1499 a manuscript of "134 quarto sheets, containing the *Hecuba* of Euripides and the *Idyls* of Theocritus" went for two gulden, in Heidelberg.

F. E.

« THE FIRST ICE CREAM SODA (7:105). A large *Saturday Evening Post* advertisement appearing in the *San Francisco Examiner* for August 20, 1940 (and presumably in other papers elsewhere) identified the originator as Robert M. Green, a Philadelphian, who created the drink in 1874, the date assumed in the query.

However, a United Press story with a Seattle date-line, printed in the *San Francisco News*, July 23, 1945, described the ice cream soda's "73rd birthday party" at which three-year-old David Guy Myers was the host. David, it explained, is the great-grandson of G. O. Guy, who invented the soda in Philadelphia in 1872. Guy, according to this story, was an apprentice druggist and an incorrigible day-dreamer. And when two derbied gentlemen ordered a dish of ice cream and a glass of vanilla soda water, he innocently mixed the two orders together. Nobody complained. Everybody cheered. And Guy, who became a drugstore operator in Chicago and Seattle, lived to see a very nice profit in his invention.

This, I admit, does nothing to substantiate the few facts originally questioned; but it does yield a few conflicting clues that are worth exploring.

Peter Tamorny

« MANUSCRIPTS DESTROYED BY ACCIDENT (7:154 *et al.*). When I was a child I read, in one of the school readers, the story of the destruction of one of Scott's manuscripts. His little dog Diamond was the offender. I remember the mild reproof, "Oh, Diamond, Diamond, you little know the mischief you have wrought."

And the third stanza of Arthur Davison Ficke's "Immortals in Exile," in his *Selective Poems* (N. Y., 1926, p. 187), reads:

There walked the postman from  
whose face  
No shock the smile could oust,  
Who lost, beyond our power to trace,  
The sketch of Lessing's "Faust."

Mrs. Henry D. Holmes

« FOURTH ESTATE ABOARD AMERICAN SHIPS (7:12 *et al.*). Linden B. Pentz, printer on the S. S. "Monterey," described the intricacies of publishing a daily paper on board a Matson Line vessel in "A Printshop on the Briny Deep," an article appearing in the December, 1932, issue of the *Pacific Printer and Publisher*.

Only a short time ago, Pentz points out, menus were about the only product of a ship's print shop, and the equipment then consisted of a "hatful of type and a tiny hand press." The ship's printer, under these conditions, was likely to be a waiter or steward who had some printing experience and gave his spare time to running the press. But the printing requirements on a modern liner are another matter. The equipment is usually complete—typesetting machines, automatic presses, paper cutter, stitcher, saws, heat embossing machine, and "lots of type," with journeymen printers to run the shop. Menus, passenger lists,

sports, musical and dance programs, and the various forms needed in the ship's routine are all part of the work.

On Matson liners the equipment (in 1932) included Model 9 linotypes and Chandler & Price presses (12 x 18); and each ship employed two regular printers. The *Polynesian*, a daily newspaper, was published regularly. The eight-page outer section, containing advertisements, illustrations, and special articles on the ship's ports of call, was printed ashore in advance. Then each day a four- or six-page insert of radio news was run off by the ship's print shop and stapled into the cover section. The complete paper was delivered free to each stateroom every morning.

Pentz added that the first typesetting machine to be put on a naval vessel was the Model 15 linotype on the battleship "Wyoming"—installed in 1915.

E. H. C., Jr.

« WOMEN IN MEN'S CLUBS (7:143 *et al.*). The after-dinner speaking club at the United States Naval Academy broke a thirty-five-year-old custom on March 15, 1948, when a Wave officer, Commander Eleanor G. Rigby, was the guest speaker. It was the first such occurrence in the history of the club.

I. D.

« "LA GUERRE PERLEE" (7:137). The French newspaper, *La Paris-Presse*, has another term for the present state of international relations—"la guerre tiède" (the tepid war), according to an Associated Press dispatch of March 18, 1948.

O. M. H.

« LOCAL WINDS (7:144 *et al.*). In "Crops by Magic," an article by Leon-

ard Engel (*Harper's Magazine*, March, 1948), there is a reference to a Russian wind named "Sukhovei"—a hot destructive midsummer wind. The region in which it blows is not clearly identified, however.

W. W. W.

« TO LOSE FACE (6:120). It is the custom, as was pointed out at the last reference, for Chinese debtors to settle their bills at the beginning of their new year. An item in the February 15, 1948, New York *Herald Tribune* states, however, that some debtors seek to escape their obligations by hiding out in public bathhouses. And, as a result, the

operators of the bathhouses doubled their rates for the New Year season.

S. P.

N. B.

In order to bring *AN&Q's* date of issue somewhat in line with the date of publication, the February, 1948, issue has been arbitrarily omitted. The present issue, therefore, is March, 1948: Volume 7, Number 11. April, 1948, will be Volume 8, Number 1; numbering will be regular thereafter. All subscriptions will be automatically advanced one month.

## *The Private Press: Work in Progress*

As a creative man," writes William Everson, in his prospectus announcing the establishment of The Equinox Press, "the richest thing I can do is to write a poem, and the next is to print it. . . . On the page a poem achieves its final form, and goes out to take its place, if it is worth it, in the consciousness of men. What happens on the page for the eye is certainly next in importance to what happens for the ear, and one concerned in all the aspects of his poem follows that concern naturally from the manuscript to the book. . . ."

His work in progress, he tells us, is this very same prospectus, on which he is "slowly approaching" his goal of 500 copies. It is printed in red and black on a heavy sheet of Strathmore Pastelle, with a block print by Mary Fabilli. His first book will be a series of ten of his own poems, *A Privacy of Speech*, running to twenty-odd pages. It will be printed damp (as will be all of Everson's work) on Tovil handmade paper; illustrated with linoleum cuts by Mary Fabilli; bound in vellum and cloth. This is to be done in an edition of 100 copies at \$10.00 each.

Everson began his formal printing career with the Untide Press, then at Waldport, Oregon. He became interested in hand printing after reading Eric Gill and meeting Wilder Bentley. He bought a fine Washington hand press (a Hoe, No. 5533) in the winter of 1946, but did not have it set up permanently until the late fall of 1947—at 2445 Ashby Avenue, Berkeley, California, his present address.



# AMERICAN Notes & Queries

*April, 1948*

VOLUME VIII

:

NUMBER I



# Index

(Notes are indicated by [n]; answers by [a].)

Beehive: symbol of thrift (a) _____	11	Hart Press (Berkeley, Calif.) _____	16
Bell legends (a) _____	15	"Houn' Dog Club" _____	11
Boston, printers' fire-fighting societies in _____	3	Impossible, patron saint of the _____	11
Bowen, Abel _____	9	Incunabula period, date limiting the _____	11
Bowles, Leonard C. _____	9	"Kee, kee," with gesture (a) _____	14
Bradlee, Thomas _____	9	"King's-ex" (a) _____	14
Buildings, new, ceremonies in honor of (a) _____	15	Lecture course, 100-year _____	10
Buildings, remade piece-by-piece of old materials _____	11	Lord, Melvin _____	9
Buried-treasure stories (a) _____	15	Loring, Josiah _____	9
Butts, Isaac R. _____	9	Mining ghosts (a) _____	13
"Chicago game" (baseball term) _____	11	Munroe, Edmund _____	9
Commuters' club cars (a) _____	15	Parker, Samuel H. _____	9
"Confusion Square" (Confederation Square, Ottawa) _____	10	Printers' fire-fighting society (Boston) _____	3
Conservative Fire Society (Boston) _____	3	Red Cap, "first" (a) _____	16
Crocker, Uriel _____	9	Rhoades, Ebenezer _____	9
<i>Deseret</i> _____	12	Rita, Saint _____	10
Doughnut, hole in the (a) _____	14	Roulstone, John _____	9
Duelling in Maryland (a) _____	14	Silver, Rollo G.: Note _____	3
Dust wrapper, first printed (a) _____	15	Smeltania _____	10
Edmands, Thomas _____	9	Society of Printers of Boston and Vicinity _____	3
Ewer, Charles _____	9	Spelvin, George (a) _____	15
Faustus Association (Boston) _____	3	"Spilling the water" _____	10
Food, tinned, early use of (a) _____	16	Television broadcast on motion-picture screen _____	10
Fowle, William B. _____	9	Tiglon, first American-born _____	10
Francis, David _____	9	<i>Twenty-three skiddoo</i> _____	10
Gas turbine engines for automobiles _____	10	Wentworth, James _____	9
Ghosts, American (a) _____	13	"Whitewash" game _____	11
Gray, Frederick T. _____	9	Williams, James H.: chief of Red Caps _____	16
Hart, James D.: printer _____	16	"Wright Skyway" _____	10

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, 7 West 44th Street, New York 18, N. Y. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter, January 23, 1942, at the post office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

### *Almanac*

AN&Q's volume year—April to March—runs the same circle as does a farmer's year. But because a magazine is—productively, at least—less a slave to season than is a field of corn, our *Volume 8: Number 1* can push out late without menacing the rest of the crop.

The analogy is not out of place. For before this eighth year is very old, AN&Q should begin to show the influence of an escape from smoke, subways, and grassless streets. Not in subject matter—for that, fortunately, is largely dependent on the bent of our readers—but in the less harried way in which any single issue takes its final form.

*The Editors*

### *Buckets, Bags, and Bed Key: Some Remarks Concerning the Conservative Fire Society*

ONE SUMMER day in Boston, in 1805, three or four master printers happened to meet in the printing office of Munroe & Francis on Court Street. As they talked together they

found that they were all worrying about the same problems—the deterioration of business as the result of excessive price-cutting, the defection of apprentices and journeymen—in general, the evils arising from a lack of co-operation among the members of the trade. With characteristic American belief that in union there is strength, they decided to organize, and, turning to David Francis, they asked that he call a meeting. Thus, on July 16, at Vila's Hotel, the Society of Printers of Boston and Vicinity, later the Faustus Association, was founded.<sup>1</sup>

A Standing Committee of five members, elected annually, directed the principal activities of this group. It was the duty of the Committee to consider the difficulties under which master printers labor and “to propose such alterations or additional articles as they may consider proper for the better government of the Society.”<sup>2</sup> Efforts were made

to secure improvements in the manufacture of paper, —recommending the exposure of all instances of fraud in counting, the interpolation of imperfect sheets, and broken quires. The qualities and composition of ink were also a subject of investigation; and that manufactured by J. M. Dunham at Cambridgeport was recommended, both for book and newspaper printers, as superior to all specimens then in the market.<sup>3</sup>

When complaint was brought against some of the types from the foundry of Binney & Ronaldson, of Philadelphia, a chemist was commissioned to analyze the metal and make report on its alleged inferiority.

The chemist reported that the specimens of Scotch type were by far the most durable, that the English was

less so by 15 or 20 per cent., and that the American had an alloy surprisingly great . . . the record states that the difficulty in which it originated had been adjusted.<sup>8</sup>

However, the Society's problems were not merely ethical ones, and the book trade needed more than this early bureau of standards to keep it stable. The Standing Committee recognized the ever-present threat of fire, and suggested

the expediency of forming themselves into a Fire Society, for the specific purpose of rendering assistance when a printing office should be endangered by fire. Some objections to this provision arose from the circumstance that many of the members then belonged to fire societies. The discussion finally resulted in the formation of the "Conservative Fire Society," composed of printers, book binders, and booksellers.<sup>4</sup>

The story of fire-fighting in early nineteenth-century Boston has the vigorous, engaging flavor of an old woodcut. There were two types of organization—the engine companies and the fire societies. The first was undoubtedly the more convivial, and the members made no secret of the fact that pleasure was an essential part of duty. About fifteen engine companies, under the supervision of thirty-six Firewards, were located in strategic places throughout the town. They rushed to everything that showed any promise of being a fire and vied with one another for the honor of being the first to throw water on a burning building—an achievement that carried a cash premium. In 1804 the largest company listed forty men on its roll. Membership in an engine company was a mark of social distinction

and insured one against jury duty and militia service. Most of these units

required the payment of \$10 or \$15, or a company treat, as a fee of admission. This, together with the premiums and the fines exacted, created a very considerable income for the support of a system of fun and "good times."<sup>5</sup>

Members of fire societies, on the other hand, enjoyed no prerogatives and earned nothing more than the satisfaction of protecting themselves and their fellow citizens. These units had sprung into existence when it became necessary, with Boston's growth of population, to guard endangered property against theft as well as fire. The engine companies were largely occupied with the maintenance and operation of the engines; and the fire societies, therefore, acted as a supplemental group that could provide hands to carry water, remove furniture, and keep watch over property.

Each fire-society member was in possession of two buckets, two canvas bags, and a bed key. At the call of fire, he would grab this equipment and rush to the aid of the engine companies. The buckets were used to throw water on the fire or to keep the engines supplied. The canvas bags were to be at hand for the removal of clothing and furniture. And the bed key, of course, uncoupled the parts of the beds. Each member was also required to know a watchword which identified him to the sentinel guarding the property from thieves. In his history of the Boston Fire Department, Brayley lists eleven such societies between 1718 and 1826.<sup>6</sup> The list, however, is not intended to be exhaustive and it does omit the Conservative Fire Society.

Through the courtesy of James L. Bruce, Clerk of the Bostonian Society, I have been permitted to examine Melvin Lord's copy of the first rules and regulations of the Conservative Fire Society.<sup>7</sup> It is a seventy-four-page pamphlet containing twelve pages of text. The other sixty-two pages were intended for the names and latest addresses (business and residence) of members (the allowance sounds excessive, but it must be remembered that addresses changed frequently). The text provides a very clear picture of the Society, and I shall therefore give it without alteration:

RULES AND REGULATIONS  
OF THE  
CONSERVATIVE SOCIETY

The Subscribers, Printers, Bookbinders and Booksellers, for their mutual assistance and benefit, when endangered by Fire, do hereby form themselves in a Society, to be called

The Conservative Society.

And do agree to the following Rules and Regulations:

Article I.

The number of members shall not exceed thirty.

Article II.

New members shall be proposed at a meeting previous to that at which they are to be voted for; and shall be admitted only by unanimous ballot of the members present.

Article III.

Any member who shall refuse to pay his fines, or assessments, or who shall absent himself from four meetings, successively, shall be considered as having quitted the society.

Article IV.

Every member shall constantly keep together, in the most suitable place in

his house, two Leather Buckets, two Canvas Bags, and one Bed Key: The buckets and bags to be uniformly painted, agreeably to the direction of the society.

Article V.

If a building, occupied by any member of the society, be in danger from fire, every other member shall immediately repair to such building, with his buckets, bags and bed key, and use his best endeavours to preserve the building, and to remove and secure the goods and effects.

Article VI.

The society shall have a watch word, which shall be altered at pleasure.

Article VII.

Buckets, bags, or bed keys, which shall be lost at a fire, shall be replaced at the expense of the society: —Provided the member losing the same shall advertise them within four days after the fire at which any of the said articles shall be lost.

Article VIII.

There shall be four meetings of the society in a year, viz. on the last Tuesdays of January, April, July, and October. At each meeting a Moderator shall be chosen by ballot.

Article IX.

It shall be the duty of the moderator to preserve order, to state questions, and determine votes; and to decide any question on which the other members present shall be equally divided. Every member, in delivering his sentiments, or in making a motion, shall address the moderator.

Article X.

At the meeting in January, annually, a Clerk shall be designated in the following manner:— A committee of two, chosen for the purpose, shall write the



names of the several members on slips of paper of equal size, and put them into a hat; and into another hat shall put an equal number of slips, of equal size; these last to be blank paper, except one, on which shall be written the word "clerk." The hats shall be shaken and held up by the moderator, one in each hand; when one of the committee above mentioned shall draw out, one by one, the slips on which are written the names of the members; and the other shall draw against them the slips of paper from the other hat; and that member against whose name shall be drawn the slip on which shall be written the word "clerk," shall serve as such for one year, or pay a fine of *two dollars*; after which he shall not be again liable to serve, till every other member shall, in like manner, have served one year as clerk, or paid his fine. The drawing to be repeated, till a member shall be designated, who will consent to serve; unless, previous to drawing, or during the progress of drawing, some member, at the request of the society, shall declare himself willing to discharge the duties of the office. —The clerk shall be exempted from the ordinary assessments of the expenses of the society; and receive a salary of *ten dollars* a year.

#### Article XI.

It shall be the duty of the clerk to make and keep a fair record of the proceedings of the society: —To keep an account of all moneys received for fines and assessments, and of whatever shall be paid for expenses: —To demand and collect all fines, and to apportion and collect all assessments: — To notify all meetings, by leaving, or causing to be left, notifications at the houses of the several members, one day previous to

that of the meeting: — To minute on each notification all removals of which he may be informed by the members; the names of all candidates for admission; and whatever fines shall be due by the individual to whom the notification shall be addressed. The clerk shall also appoint the hour and place of each meeting; and demand the watch word of every member. He shall likewise attend the quarterly committee when examining the buckets, &c.

#### Article XII.

At each quarterly meeting a Committee shall be chosen, by ballot, to visit the house of every member, at least once during the quarter, and examine the state and situation of his buckets, bags, and bed key. They shall require the attendance of the clerk, and consult with him respecting the most convenient time for performing this duty: they shall report at the succeeding meeting, the condition of the buckets, &c. The committee for the quarter immediately preceding the January meeting, annually, shall, within five days before said meeting, examine the clerk's accounts and records, and make report to the society. The quarterly committee shall also be the advisers of the clerk on all questions respecting the prudential concerns of the society, the expediency of occasional meetings, &c. No member shall be required to serve on this committee more than two quarters in one year.

#### Article XIII.

If any member die, and leave a widow, she shall, while remaining his widow, be entitled to the assistance of the society in the same manner her husband had been, by giving the information of her place of abode and removals to any member of the society;

and it shall be the duty of such member to inform the clerk.

#### Article XIV.

It shall be the duty of every member, whenever he shall change his place of business or abode, to inform the clerk within five days thereafter.

#### Article XV.

Each member shall carefully keep a printed copy of these Rules and Regulations, with the names, dwellings, and places of business of every member, written therein; and shall produce the same, in a correct state, at every meeting. Printed copies of the Rules and Regulations are to be provided and lodged in the hands of the clerk, who is to deliver one copy to each original member, and also to each member who shall hereafter join the society; the latter paying fifty cents therefor.

#### Article XVI.

The roll shall be called in thirty minutes after the hour fixed for any meeting.

#### Article XVII.

All fines shall be appropriated to defray the expenses of the society; and whenever they prove inadequate, an equal apportionment of the remaining expenses shall be made by the clerk, and paid by the several members.

#### Article XVIII.

Whenever the clerk shall fail to attend any meeting, a member shall be appointed to fill the office during his absence, who shall keep correct minutes, and deliver them as soon as may be to the clerk.

#### Article XIX.

The society may remit fines, whenever, in their opinion, reasonable excuses shall be offered.

#### Article XX.

The foregoing Rules and Regulations,

when adopted by seven-eighths of the original subscribers, shall be binding on all members, and subject to no alteration, except by the unanimous concurrence of the members present. The alterations to be proposed at a previous meeting, and mentioned on the notification for the meeting at which the subject is to be acted upon.

#### FINES.

Clerk, for every neglect of duty	\$1 00
Quarterly Committee, for every omission of duty	1 00
Member, being absent at roll call	25
— absent whole evening	50
— not having books, or having them incorrect	25
— neglecting to notify his removal, or the removal of a widow	50
— neglecting to have his buckets painted in conformity with those of the society	2 00
— for every article out of place when visited by quarterly committee	25
— refusing to serve on the quarterly committee	1 00
— for neglecting to attend a member in danger	2 00
— for inability to give the watch word	25

In this copy, a list of members, dated February 7, 1821, has been added in manuscript: Edmund Munroe, Thomas Edmands, John Roulstone, Thomas Minns, James W. Burditt, Thomas B. Wait, Thomas Bradlee, John R. Gould, Thomas Wells, Charles Williams, David Felt, Josiah Loring, Charles Stimpson, Jr., William M. H. Copeland, John H. A. Frost, Edmund Wright, Jr., William Parker, Nathaniel S. Simpkins, Uriel Crocker, Charles Ewer, Charles A.

Wells, Melvin Lord. (Of this group, according to manuscript notations, Edmands, Wait, Bradlee, and Felt were "discharged"; Minns was "honorably discharged.")

The list is continued in the address section: Ebenezer Rhoades, Elisha Bellamy, William B. Fowle, Joseph W. Ingraham, Sewell Phelps, Robert Farnham, T. H. Carter, Thomas W. Shepard, Bela Marsh, John Roberts, Thomas B. Fowle, William Nichols.

These are names familiar to students of American bibliography: individual firms as well as such well-known partners as Munroe of Munroe & Francis, Crocker of Crocker & Brewster, Edmands of Lincoln & Edmands, and Lord of West, Richardson & Lord. It was not, evidently, until well into the nineteenth century that even the most successful shopkeepers could live without buckets, bags, and bed keys close at hand.

Unfortunately, no direct records of the fire-fighting activities of the Society have been found. There were, however, at least three fires to which members must have been called. On November 3, 1818, a blaze started in the Exchange Coffee House and spread to surrounding buildings:

Eleven *Printing Establishments* were burnt out, or were in such imminent danger as to require the removal of their apparatus:—Those of Mr. [Ezra] Lincoln, above mentioned, and the *Patriot*, in Devonshire-street; Messrs. Parmenter and Norton's, in Rodger's-building; the *Daily Advertiser*, *Recorder*, *Intelligencer*, *Palladium*, *Centinel*, and *Boston Gazette*, and the extensive book offices of Messrs. West, Richardson, and Lord, and Messrs. Wells and Lillie, all in Congress-street.<sup>8</sup>

The bookbindery of John Roulstone was also destroyed in this fire.<sup>9</sup> On July 7, 1824, a house occupied by T. H. Carter was burned,<sup>10</sup> and in the Court Street fire of November 10, 1825, the shops of Wells & Lilly, Phelps & Farnham, O. C. Greenleaf, and Lincoln & Edmands were destroyed or seriously damaged.<sup>11</sup>

This record appears to have pointed up the obvious need for such societies, and in 1826 a revised constitution was printed.<sup>12</sup> Examination of C. J. Hendee's copy, now in the Boston Public Library, shows a liberalization of rules. Membership was set at sixty and was open to persons outside the book trade; a seven-eighths vote was sufficient for membership election; the watchword was eliminated, and meetings cut to two annually. Quarterly inspections of the committee were abandoned, but the clerk's tours of observation—just before the meetings—were obligatory. Fines were reduced in number and amount. Two other changes are of passing significance: a screw-driver became a part of the standard equipment, and, because of the increased use of fire hose, all printed references to buckets were lined out by pen.

Names and addresses of members are appended to this edition also. Information for twenty members is printed, information for twenty-two is in manuscript. Eight of the earlier members are missing. Names not listed in the 1811 publication are: Harrison Gray, William Edgar, Leonard C. Bowles, Abraham Call, John Marsh, John G. Rogers, Samuel H. Parker, William Pendleton, Henry W. Dutton, Robert M. Copeland, Theophilus R. Marvin, Richard B. Carter, Willard Felt, David Francis, Solon Nash, Frederick T. Gray, Fred-

erick Lane, Henry H. Barton, Benjamin H. Greene, Abel Bowen, Isaac R. Butts, Henry Willis, James Wentworth, Samuel K. Bayley, Charles J. Hendee.

The gradual organization of the Boston Fire Department in the 1830's reduced the need for fire societies. Although no specific information is available, we may assume that the Conservative Fire Society was dissolved about 1835.

It would not be proper to close this account without a tribute to the lesser-known members of the Society. The achievements of Uriel Crocker,<sup>18</sup> William B. Fowle,<sup>14</sup> Abel Bowen,<sup>15</sup> Thomas Bradlee,<sup>16</sup> and Melvin Lord<sup>17</sup> have been recognized. And in a series of articles for the *Boston Evening Transcript*, Buckingham has provided short biographies of David Francis,<sup>18</sup> Edmund Munroe,<sup>19</sup> Thomas Edmands,<sup>20</sup> and Ebenezer Rhoades.<sup>21</sup> At present, a study of John Roulstone is being prepared by Miss Hannah D. French. But there are others, also, who should not be forgotten: Charles Ewer,<sup>22</sup> bookseller and publisher, who, after leaving the book trade, projected the filling of the South Cove (present site of South Station); Isaac R. Butts, who operated the first power press in Boston<sup>23</sup> (one horsepower—until the horse tired and a second was added); Samuel H. Parker, partner of Munroe & Francis, and, later, partner of Oliver Ditson;<sup>24</sup> Frederick T. Gray, who became a pastor in Boston after a career in publishing;<sup>25</sup> James Wentworth<sup>26</sup> and Henry W. Dutton,<sup>27</sup> sometime publishers of the *Boston Evening Transcript*; Josiah Loring, bookbinder who became a leading blank book manufacturer; Leonard C. Bowles,<sup>28</sup> publisher for the American Unitarian Association. These men, as

members of the Conservative Fire Society, shared in preserving the art preservative.

Rollo G. Silver

1. J. T. B[uckingham], "The Faust Association," *Boston Evening Transcript*, September 7, 1859, p. 1.
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*
5. Arthur W. Brayley, *A Complete History of the Boston Fire Department* (Boston, 1889), p. 114.
6. *Ibid.*, pp. 37-8.
7. *Rules and Regulations of the Conservative Society. A fire club. Instituted at Boston, January, 1811* (Boston, 1811).
8. *Columbian Centinel*, Boston, November 7, 1818, p. 1.
9. *Ibid.*
10. *Ibid.*, July 10, 1824, p. 2.
11. *Independent Chronicle & Boston Patriot*, Boston, November 12, 1825, p. 1.
12. *Constitution of the Conservative Fire Society. Instituted at Boston, January, 1811* (Boston, 1826).
13. *DAB*, IV, 554-5.
14. *Ibid.*, VI, 561-2.
15. *Ibid.*, II, 502-3.
16. *New England Historical and Genealogical Register*, XXXII (1878), 355.
17. *Ibid.*, XXXI (1877), 250.
18. J. T. B[uckingham], *op. cit.*, September 17, 1859, p. 1.
19. *Ibid.*
20. *Ibid.*, September 26, 1859, p. 1.
21. *Ibid.*, October 1, 1859, p. 4.
22. Samuel H. Riddel, "Mr. Charles Ewer," *Memorial Biographies of the New England Historic Genealogical Society* (Boston, 1881), II, 113-55.
23. A description of the press is in

- Moore's *Historical, Biographical, and Miscellaneous Gatherings*, J. W. Moore, comp., (Concord, N. H., 1886), pp. 35-7. A biography of Butts is in *Annals of the Massachusetts Charitable Mechanic Association*, 1795-1892 (Boston, 1892), p. 354.
24. Miss notes of Melvin Lord in the American Antiquarian Society (courtesy of Clarence S. Brigham and Theron J. Damon).
25. *Ibid.*
26. See J. T. Buckingham (comp.), *Annals of the Massachusetts Charitable Mechanic Association* (Boston, 1853), pp. 377-378.
27. *Appleton's Cyclopaedia of American Biography* (N. Y., 1900), II, 277.
28. A biography of Bowles is in the *Unitarian Review*, V, 418-422 (April, 1876).

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"CONFUSION SQUARE": Confederation Square in downtown Ottawa, Ontario, which confuses traffic unspeakably. *† † †*

FIRST AMERICAN TYGLON: offspring of a male lion and a female tiger, believed to be the first born in the United States; reported from Hogle Gardens Zoo, Salt Lake City, Utah, May 6, 1948.

GAS TURBINE ENGINE FOR AUTOMOBILES: first such engine, invented in England by R. H. Barr and Geoffrey White; called a step toward cars without gears, clutch, or radiator (New York *Herald Tribune*, May 3, 1948). *† † †*

HUNDRED-YEAR LECTURE COURSE:

series of science lectures to be delivered once a year for the next hundred years; started April 23, 1948, at the College of the City of New York, sponsored by the City College Chemistry Alumni Association. The first speaker was Dr. Irving Langmuir, 1932 Nobel Prize winner (New York *Herald Tribune*, April 18, 1948).

PRIVATE FLYERS' SKYWAY: Wright Skyway, first well-marked transcontinental "highway of the air," from Washington, D. C., to Los Angeles; dedicated April 25, 1948 (New York *Herald Tribune*, April 24, 1948). *† † †*

SAINT RITA: patron saint of the impossible (George Kent, "Vittles for Tickets," *Reader's Digest*, March, 1948). *† † †*

SMELTANIA: shanty village of smelt fishermen on ice of Lake Charlevoix, Michigan. *† † †*

"SPILLING THE WATER": sign by which a coal miner traditionally indicates that he does not plan to work; a miner must always carry underground enough water to last him through his shift; when he "spills" it, he does not go down (New York *Herald Tribune*, May 6, 1948). *† † †*

TELEVISION BROADCAST ON MOTION PICTURE SCREEN: first showing of television broadcast on standard-size motion-picture screen at Paramount Theater, New York City, April 14, 1948; a twenty-minute showing of an amateur boxing bout (New York *Herald Tribune*, April 15, 1948).

## QUERIES

» "TWENTY-THREE SKIDDOO." In Mencken's *American Slang* (N. Y., 1936) it is stated (p. 561) that T. A. (Tad) "Dorgan's claims to both *twenty-three* and its brother *skiddoo* have been

disputed." Then follows an explanation of what is identified as Frank Parker Stockbridge's theory—that the ominous *twenty-three* of Dickens' *A Tale of Two Cities*, popularized through the 1899 Broadway adaptation (*The Only Way*), is the source.

Obviously, *American Slang* does not set this down as conclusive evidence. In fact, the expression seems to be one that is admittedly hard to fix, at least convincingly. I was therefore interested in Walter Winchell's remark, in his *Daily Mirror* column (about April 14, 1948), that in the Gay Nineties in New York "mashers" ("wolves") would stand at the corner of Twenty-third and Fifth and heckle the passing damsels.

Twenty-third Street (particularly east of the point Winchell mentions) had a rather lively reputation fifty years ago, and the association between the street and the phrase seems to suggest a more plausible origin than the Dickens novel. Has this point been amplified elsewhere?

T. E.

» "CHICAGO GAME." *Spalding's Official Baseball Guide* (1892-1894) refers to a "shutout" or "whitewash" game—i.e., one in which a scoring team allows no scores on the opposing side—as a "Chicago game." What piece of baseball history is the basis for this label?

E. G.

» "HOUN' DOG CLUB." Harry B. Hawes, Senator from Missouri during the twenties, founded what Charles Hurd, in his *Washington Cavalcade*, calls the "most exclusive" society in the Capital, the "Houn' Dog Club." (The name came from the Missouri Ozarks.) Hawes was a wealthy St. Louis lawyer

before entering politics and the Club's major sessions were elaborate dinners at which he served game that he himself had shot. Only Missouri politicians were admitted to membership.

Where can one find contemporary comment on the activities of this society, particularly on its political reverberations?

L. A. Atwood

» INCUNABULA PERIOD. When, where, and by whom was midnight of December 31, 1500, established as the terminal date for the incunabula period?

Typographicus

» NEW BUILDINGS FOR OLD. A piece in the *New York Times*, November 6, 1878, stated that the Fifty-third Street Baptist Church, in New York City, had been built of the very same materials used in the Church of the Puritans, which formerly stood on the west side of Union Square. When the Union Square building was torn down in 1869, the materials were bought by the Baptists, and every stone marked. The structure was then re-erected in the same form on the uptown street.

Have other American buildings been reconstructed in this piece-by-piece manner?

H. I. P.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« THE BEEHIVE AS A SYMBOL OF THRIFT (7:156 *et al.*). Nearly eight centuries before Christ, Hesiod (*Works and Days* 303f.) wrote that

both gods and men are angry with a

man who lives idle, for in nature he is like the stingless drones who waste the labor of the bees, eating without working.

Xenophon (*Oeconomicus* VII, 17-38) cited the analogy of the industry of the queen bee to instruct a bride in her household duties. The famous Biblical passage "Go to the ant, thou sluggard . . ." (Prov. 6:1-8) is followed in the Septuagint version by an even less restrained praise of the bee:

Or go to the bee, and learn what a work woman she is, and how comely she makes her work, whose labours kings and common people gather to them, . . . and though she be weak in strength of body, yet through her honouring wisdom is she advanced.

Although the tradition of the industrious and thrifty social order of the bee colony had been crystallized in popular tradition and reiterated time and again in literature before Vergil wrote his famous *Georgic* (the fourth) on bees and apiculture, it is this poem which, perhaps more than any other literary work, has determined the form of subsequent accounts of the multiple virtues, thrift included, which are cited in the life of bees for the benefit of man.

Patristic writings of the whole span of the Middle Ages lavish praise on the ideal life of the bee and cite its example for the benefit of clergy, monastic orders, and laymen alike, so that when, in the third quarter of the thirteenth century, Thomas, Canon of Cambrai, assembled his curious encyclopedia of exempla based on the presumed social order of bees, the *Bonum universale de apibus*, he had but to sift the writings of his Christian and pagan predecessors to find a superfluity of appropriate data.

At about the same time the beehive was adopted as the form of the Papal tiara, and the sacred symbols of the bee and the hive took their place beside the pure beeswax taper on the altars and in the shrines of the Roman Catholic Church. (See Bodog F. Beck's *Honey and Health* [N. Y., 1938], p. 202, and the *Catholic Encyclopaedia* [N. Y., 1907], Vol. 14, pp. 714-5.) The same symbolism echoes through all the literary forms of the Renaissance from Isaac Watts's famous hymn:

How doth the little busy bee  
Improve each shining hour . . .

to the most famous of all English works on apiculture, Charles Butler's *Femine Monarchie* (1609) whose subtitle is notable:

. . . or the Historie of Bees, Shewing their admirable nature and properties, their generation and Colonies, their government, loyaltie, art, industrie, enemies, warries, magnanimities. . . .

I venture the supposition that the legend of the "busy bee" is prehistoric in origin and universal in scope. If one is still skeptical it is suggested that he stand for an hour at the entrance to a beehive on some warm spring morning. If further academic evidence is desired, see Austin E. Fife's "The Concept of the Sacredness of Bees, Honey and Wax in Christian Popular Tradition" (ms 515 pp., Stanford University Library, 1939).

The Mormon use of the beehive as a symbol of the Church and its Promised Land in the tops of the mountains stems from the following passage in the *Book of Mormon* (Ether 2:3): "And they did also carry with them deseret, which, by interpretation, is a honey

bee; . . ." The promised lands of nearly every racial group, particularly of the Hebrews, have flowed with "milk and honey." That the Mormons should have thus likened their migration to the great inter-mountain basin to the Hebrews' return from bondage and the reassembly of the lost tribes was inescapable in the light of their return to Old Testament theology and precepts through the whole scope of their religious and social beliefs. It is with greater difficulty, however, that one is to explain where Joseph Smith got his unique word *deseret*, the *Book of Mormon* name for the bee, now fixed in Mormon vocabulary to designate the geographical area in the Rocky Mountains where Mormonism is the dominant religion. Since the answer to this question depends basically on the yet untouched problem of where Joseph Smith got all the proper names and other unique vocabulary of which he makes use in the *Book of Mormon*, it would go beyond the scope of this article to discuss it. I do however wish to suggest the resemblance of the Mormon *deseret* (bee) to the Hebrew *debash* (honey) and *deborah* (honey bee).

Austin E. Fife

« AMERICAN GHOSTS (7:156 *et al.*). An account of ghosts in the Sixteen-to-One Mine at Camptonville, Nevada, appeared in the *San Francisco Chronicle*, April 9, 1948 (Robert O'Brien's "Riptides").

The mine, about thirty miles from Nevada City, is owned by H. U. Maxfield of San Francisco. According to John Finn, a consulting chemist, it follows the old channel of the Deep Blue river, which aeons ago, ran north and south through the country at an elevation some ten thousand feet above the

present one. Now, however, the Sixteen-to-One strikes into a canyon wall above Kanaka creek; and still higher are the dark, damp shafts of the abandoned Tightner Mine, the supposed home of "the Man From Five Forty-Two." This ghost is so named because he haunts the 542-foot level of the Sixteen-to-One. Superstitious miners will work at this level only in pairs, even though the ghost has no recognizably evil intentions.

In the same mine, however, there is an invidious spirit, "the Ghost of Twenty-Six Hundred," who, of course, operates at the 2600-foot level, and for the last quarter of a century is believed to have caused the death of at least three men. He pushed one down a shaft; dropped a boulder on another; and frightened a third to death. But he has never been seen. The "Man From Five Forty-Two," on the other hand, is commonly encountered. He wears a black suit, white shirt, and black bow tie; sometimes his head is on his shoulders and sometimes he carries it under his arm. He is said to be a very sullen fellow, and the miners therefore suspect that he was never a miner but rather a storekeeper, clerk, or school-teacher.

M. A. deF.

« COMMUTERS' CLUB CARS (6:31). In New Jersey, the Red Bankers and Westfield Commuter Clubs have arranged for the installation of air-conditioning equipment on two coaches of the Central Railroad of New Jersey. The improvement will be amortized by means of levies on individual members (\$1.53 a month with an extra \$3.30 monthly during the summer).

W. O.



« "KEE, KEE," WITH GESTURE (7:170). According to my father [R. D. Gilliam (1855-1935)], a variation of this convention was common in Tidewater Virginia in his boyhood: the left forefinger was pointed and "whittled" by the right, forming a succession of X's, accompanied by derisive *angh's* and *engh's*. He attributed its origin to a form of hexing brought over from Africa by slaves. However, among my youthful contemporaries it was pantomime for "Sissy!"—with a vulgar connotation—and usually meant a fight.

Sometime within the last seven years or so I came upon a ten-year-old boy who was teasing his dog by making this same gesture and sneering "Angh! Hitler! Hitler! Hitler!" Whether by gesture or tone I cannot say, but the dog appeared to be noticeably insulted. To my inquiry as to what his tormentor meant, I got this reply "That [demonstrating] with just 'Angh, angh, angh!' means he's a sissy—with 'Hitler' it's worse! And *he* knows it."

C. E. G.

« The gesture, in much the same form described by Mr. Thomas, was current in Boston about forty years ago, and, so far as I know, is still common there. The left forefinger was extended and vigorously "whittled" by the right—away from the body. But the Bostonians did not accompany the action by chirping "Kee, kee." They chanted "Shame, Shame," or "Shame on Johnnie! Shame on Johnnie!"—supplying, of course, the name of the offender.

J. B.

« "KING'S-EX" (7:170). The custom of stopping fights by crossing weapons between combatants is, I believe, of

primitive origin. Examination of accounts of trial by combat might yield an origin. On such occasions, two officials, armed with the accepted weapons (crossed), stood opposite each other on a line at right angles to the line between the principals on trial. The combat began when the X'd (crossed) weapons of officials were removed. Some fights were to the death, others to a predetermined degree of wounding. If the less severe form was followed, the King's men, as soon as one of the men was wounded, stopped the fight and stood with weapons crossed, while wounds were examined and the trial determined, or the King's X was removed and the fighting resumed.

However late the term "King's-ex" may have come into oral use, it is so much in keeping with trial-by-combat formalities that the source seems almost certain.

C. E. G.

« NO DUELLING FOR GOVERNORS (6:59 *et al.*). Maryland upholds the same ban. Article III, Section 41, of the State Constitution reads:

Any Citizen of this State who shall, after the adoption of this Constitution, either in or out of this State, fight a duel with deadly weapons, or send or accept a challenge so to do, or who shall act as a second, or knowingly aid or assist in any manner those offending, shall ever thereafter be incapable of holding any office of profit or trust under this State, unless relieved from the disability by an Act of the Legislature.

Paul S. Clarkson

« THE DOUGHNUT (2:31 *et al.*). The people of Rockport, Maine, have de-

cided—to their own satisfaction, at least—that Captain Hanson Gregory *did* invent the doughnut-with-hole. On November 2, 1947, they unveiled a bronze tablet commemorating Gregory's achievement.

H. A.

« FIRST PRINTED DUST WRAPPER (3:175 *et al.*). Item 34 of *American and English Literature: First Editions . . .*, issued by the House of El Dieff, states that Richard S. Gedney's *Poetical Works*, edited by James Ogden (N. Y., Appleton & Company, 1857, 2d ed.) bore the "earliest known American dust jacket." The jacket, it continues

is printed in black on salmon colored glazed paper, completely covering the book, backstrip, sides, and all edges. This jacket precedes the one on A. Edward Newton's copy of *The Mystery of Edwin Drood* by 13 years. [It] . . . precedes the Appleton publication *The Bryant Festival at the Century*, 1865, by 8 years.

The copy concerned is one of two known copies; the other was sold in the Webster collection, April 28, 1947.

The earlier AN&Q comment was not concerned with the *first American*—but the point is well worth noting.

L. A. S.

« BELL LEGENDS (7:15 *et al.*). An old bell which served a faithful role in Brownsville, Texas, in the frontier days has been set in the belfry of Our Lady of Guadalupe, a Roman Catholic church in the town. The bell used to be mounted on the old city market to notify shoppers—in the pre-refrigeration days—of the fact that meat was ready for immediate sale. It had also sounded

fire alarms and had tolled at the death of city officials.

E. S. Hanks

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (7:173 *et al.*). On May 3, 1948, an eight-foot cedar tree was fastened to the roof of a house at the corner of Fifth Avenue and Forty-eighth Street in New York City. The ceremony marked the completion of the framework of an eight-room structure that is to be given away in a fund-raising drive sponsored by the New York Heart Association.

O. E.

« BURIED-TREASURE STORIES (7:110 *et al.*). The Blue Spruce Inn at Roslyn, Long Island, has a buried-treasure legend. During the Revolution, the place served at a hide-out for the Hessians, who were routed in such haste by Washington's forces that they were unable to pick up their treasures and in desperation buried them under the building.

R. E. G.

« GEORGE SPELVIN (7:143 *et al.*). It may be of interest to note that even six years ago "George Spelvin" was to some degree synonymous with "the average American male." Rodger, the editorial-page cartoonist of the *San Francisco News*, used the name (April 29, 1942, and August 2, 1944) in characterizing the problems of small businessmen in connection with military service.

And in a *Saturday Evening Post* cartoon (March 23, 1946) a schoolteacher is addressed (p. 90) as "Miss Spelvin."

Peter Tamony

« FIRST TINNED FOOD IN THE ARMY AND NAVY (2:122 *et al.*). In a very "remote" query on tinned food, the inquirer, I find, was interested in knowing whether there are references to mild forms of food poisoning during the Civil War (i.e., traceable to an imperfect method of canning). It is possible that a careful digging through the Lewis and Clark *Journals* would yield an answer on this point, applying, of course, to an earlier period. I did come across a suggestive passage on page 95 of John Bakeless' *Lewis & Clark: Partners in Discovery* (N. Y., 1947). In April, 1803, says the author, Lewis was

trying to buy "portable soup." He finally got it, but—except when they were very near starvation—the Lewis and Clark Expedition sometimes thought it would have been much better if he hadn't. It sustained life. Sometimes the Expedition almost wished it wouldn't.

(Whether this was tinned or in a de-

hydrated block is not too clear, but the fact that the Expedition used it only as a kind of last resort seems to suggest that it was something which was not opened until the need was extreme.)

Jeannette Mirsky's *The Westward Crossings* (N. Y., 1946, p. 265) refers to the fact that the Expedition sometimes found it wise to reserve "the parched meal, portable Soup" for the more precarious part of the journey.

T. O. D.

« THE "FIRST" RED CAP (7:28 *et al.*). James H. Williams, chief of Red Caps at Grand Central Terminal, New York City, and sometimes referred to as the "first" Red Cap, died in New York on May 4, 1948. Mr. Williams was one of the early organizers of the corps and had worked in Grand Central for forty-five years. Wesley Williams, his son, was the first Negro to be assigned to a post in the Manhattan Fire Department.

K. L.

## *The Private Press: Work in Progress*

JAMES D. HART, professor of English at the University of California and proprietor of The Hart Press (450 Vermont Avenue, Berkeley), has in progress one of the pamphlets in the "Letters of the Gold Discovery" series issued as keepsakes by The Book Club of California. All of the titles in this series are uniform in format and size of edition (750 copies); his, therefore, will be a four-page French-fold pamphlet printed in two colors—and containing the printed text of a letter written about the Gold Rush by a contemporary, a modern introduction, and a facsimile of the letter. ✓ ✓ ✓ Hart has been printing booklets and pamphlets off and on since 1929, when with another Stanford undergraduate he issued a pamphlet under the imprint of The Penguin Press. Over the next three years he turned out pamphlets and broadsides under the imprint of The Harvest Press. Finally, in 1940, with the aid of Wilder Bentley, The Hart Press was set up in his home in Berkeley. Under that imprint he has issued eleven pamphlets in small editions, printed on a hand press purchased from Jane Grubhorn.



AMERICAN  
Notes & Queries

*May, 1948*

VOLUME VIII

:

NUMBER 2



# Index

(Notes are indicated by [n]; answers by [a].)

<p>Allen, Dorothy: printer _____ 32</p> <p>Allen, Lewis: printer _____ 32</p> <p>Babington, Mrs. C.: Freemason (a) _____ 31</p> <p>Bergman, Herbert: Note _____ 19</p> <p>Blaine, James G.: Whitman's opinion of _____ 20</p> <p>Bouchu, Father Francis, and his press _____ 27</p> <p>Buildings remade piece-by-piece (a) _____ 28</p> <p>Buried-treasure stories (a) _____ 30</p> <p>Cleveland, Grover: Whitman's opinion of _____ 20</p> <p>Coliseum (Wabash Avenue, Chicago) and the old Libby Prison _____ 28</p> <p>Conservatives and aristocrats, Whitman's view of _____ 20</p> <p>Democratic party, Whitman's opinion of _____ 23</p> <p>"Dixiecrat" _____ 26</p> <p>Douglas, Norman, on a chapter of Lawrence's <i>Kangaroo</i> _____ 28</p> <p>Eaton, Moses, and pineapple symbol (a) _____ 31</p> <p>"Fink" (a) _____ 28</p> <p>Firecrackers, Christmas, in the deep South (a) _____ 31</p> <p>Franklin, Edgar _____ 27</p> <p>Freemasonry, women and (a) _____ 31</p> <p>Glaser, Edward C., and the "Toonerville Trolley" _____ 26</p> <p>"Glubb's Girls" _____ 26</p> <p>Grant, Ulysses S.: Whitman's opinion of _____ 19</p> <p>Gunther, Charles F., and the old Libby Prison (Richmond) (a) _____ 28</p> <p>Harmattan (local wind) (a) _____ 31</p> <p>Honeymoons at Niagara Falls (a) _____ 30</p> <p>Horses on the stage (a) _____ 30</p>	<p>Jeffing (a) _____ 31</p> <p><i>Kangaroo</i>, Norman Douglas on Lawrence's _____ 28</p> <p>Kipling, Rudyard: "From Sea to Sea" letters to the Allahabad <i>Pioneer</i> _____ 27</p> <p>L-D Allen Press _____ 32</p> <p>Lawrence, D. H., Norman Douglas on _____ 28</p> <p>"LeMay Coal and Food Company" _____ 26</p> <p>Libby Prison (Richmond) "transplanted" (a) _____ 28</p> <p>Liger (a) _____ 30</p> <p>Local winds (a) _____ 31</p> <p>"Ocean Born Mary's House" and buried treasure (a) _____ 30</p> <p>Parties, political, Whitman's estimate of _____ 23</p> <p>"Philological Sodality," eighteenth-century _____ 27</p> <p>Pinart, Alphonse, and Bouchu imprint _____ 27</p> <p>Pineapple as symbol of hospitality (a) _____ 31</p> <p>"The Queen of Spain has no legs" _____ 28</p> <p>Republican party, Whitman on the _____ 23</p> <p>Rogers, Bruce, and largest "type" _____ 27</p> <p>Saint Leger, Elizabeth: Freemason _____ 31</p> <p>"Simulcast, to" _____ 26</p> <p>Stirling Castle (Va.) rebuilt (a) _____ 28</p> <p>Tiglon, first American-born (a) _____ 30</p> <p>Toonerville Trolley "skipper": Edward C. Glaser _____ 26</p> <p>"Type," largest _____ 27</p> <p>"Vetsburg" _____ 26</p> <p>Whitman, Walt: on politics, public servants, etc. _____ 19</p> <p>Women in men's clubs (a) _____ 31</p>
---	---

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Whitman on Politics, Presidents,  
and Hopefuls*

OTHERS may say what they like, I believe in Grant. . . . I think Grant deserves to be trusted. . . .<sup>1</sup> Thus wrote Walt Whitman to his mother on April 26, 1864. And his belief in Grant was to remain steadfast until his death. Early in 1868, before Grant was nominated for the presidency, Whitman wrote to Moncure Daniel Conway: "According to present appearances the good, worthy, non-democratic, average-representing Grant will be chosen President next fall [*sic*]."<sup>2</sup> To his mother he wrote the same year: "Do you like the ticket, Grant and Colfax, do you mother? Well, I do too. . . ."<sup>3</sup> Doubtless his approval was a personal one. "I shall be glad," he said, "when Grant comes in, and a new Attorney General appointed. . . ."<sup>4</sup> After the election Whitman often ran into Grant on the street in Washington, and the two exchanged salutes.<sup>5</sup>

Quite apart from his personal fondness for Grant was his awareness (*Democratic Vistas*) of the corruption of

Grant's administration: "The official service of America . . .," he observed, "are saturated in corruption, bribery, falsehood, mal-administration [*sic*]."<sup>6</sup> And in "Wandering at Morn," which appeared in 1876, he speaks of "Thee coil'd in evil times my country, with craft and black dismay, with every meanness, treason thrust upon thee."<sup>7</sup> Even Grant himself was not immune: his term, said Whitman, showed "the villainy and shallowness of rulers," the "deform'd mediocre, snivelling, unreliable, false-hearted men" that take office.<sup>8</sup> Nevertheless, Whitman could not forget that Grant was one of the average men whom he had celebrated in *Leaves of Grass*—an "illustration of the capacities of that American individuality common to us all," evidence that "an average western [*sic*] farmer, mechanic, boatman, carried . . . into a position of incredible military or civic responsibilities . . . may steer his way fitly through them all."<sup>9</sup>

On Grant's return from his tour of the world in September, 1879, Whitman wrote of him ("What Best I See in Thee"):

. . . in all thy walks with kings,  
Those prairie sovereigns of the West

. . .  
. . . comrades, farmers, soldiers, all  
to the front,

. . .  
Were all so justified.<sup>10</sup>

When Grant died, six years later, Whitman wrote "As One by One Withdraw the Lofty Actors," and in this he calls him the "Man of the mighty days—and equal to the days!"<sup>11</sup> But his greatest tribute appeared in an obscure, uncollected interview printed in the *Philadelphia Press*, July 26, 1885:

...  
When his visitor spoke the name of Grant Walt Whitman bowed his head as the whole nation has bowed beneath a common grief. When at last the poet spoke it was in the tone of one who has lost a dear friend, yet he pondered his words and weighed each sentence carefully.

#### THE GREAT POET ON THE GREAT SOLDIER

"Yes," said he, "I, too, am willing and anxious to bear testimony to the departed General. Now that Grant is dead it seems to me I may consider him as one of those examples or models for the people and character-formation of the future, age after age—always to me the most potent influence of a really distinguished character—greater than any personal deeds or life, however important they may have been. I think General Grant will stand the test perfectly through coming generations. True, he had no artistic or poetical element; but he furnished the concrete of those elements for imaginative use, perhaps beyond any man of the age. He was not the finely painted portrait itself, but the original of the portrait. What we most need in America are grand individual types, consistent with our own genius. The West has supplied two superb native illustrations in Lincoln and Grant. Incalculable as their deeds were for the practical good of the nation for all time, I think their absorption into the future as elements and standards will be the best part of them.

#### GRANT, A TYPICAL AMERICAN.

Washington and all those noble early Virginians were, strictly speaking, English gentlemen of the royal era of Hampden, Pym and Milton, and such it was best that they were for their day and purposes.<sup>12</sup> No

breath of mine shall ever tarnish the bright, eternal gold of their time. But Grant and Lincoln are entirely native on our own model, current and Western.<sup>13</sup> The best of both is their practical irrefragable proof of radical Democratic institutions—that it is possible for any good average American farmer or mechanic to be taken out of the ranks of the common millions and put in the position of severest military or civic responsibility and fully justify it all for years, through thick and thin. I think this the greatest lesson of our national existence so far.

"Then," added the bard, his poetic appreciation of a heroic character asserting itself, "the incredible romance of Grant's actual career and life! In all Homer and Shakspeare there is no fortune or personality really more picturesque or rapidly changing, more full of heroism, pathos, contrast."

Warming to his subject, the poet had voiced his estimate of Grant with a spontaneous fervor none the less eloquent because it was thoughtfully and critically spoken. Then, with one of his benign smiles, he said: "Let me give you, in this connection, the little sonnet I wrote originally for *Harper's*: [sic]

As one by one withdraw the lofty  
actors  
....."<sup>14</sup>

Even as late as 1888 Whitman held precisely the same opinion of Grant.<sup>15</sup>

It was between Blaine and Grant that little love had been lost in 1876 (when Blaine failed to get the Republican nomination). In 1884, however, Blaine made the ticket. And to a reporter Whitman said (*Philadelphia Press*, October 30, 1884):

"I may vote for Blaine—un-

doubtedly shall—and yet I am an out and out opponent of the high tariff system;<sup>16</sup> and respect and admire Governor Cleveland personally. They say Blaine is a mighty good fellow. Did you ever meet him much personally? He is a large man, isn't he?"

"Rather large; he is above the medium height, broad shouldered, in excellent health, and is a jolly good fellow, physically and mentally."

"So my friends tell me, but I never met him."

"Don't you think, Mr. Whitman, there was something commendable in Mr. Blaine's South American policy?"<sup>17</sup>

"I do, decidedly. The United States, as the biggest and eldest brother, may well come forward and say to the South American States, 'Let us all form a bond of union, not only to increase our prosperity in a commercial point of view, but to resent and resist anything like foreign aggression.' I think no American can object to it. I believe Blaine is going to be elected. He will then come out well, I have no doubt. When a man is made President he soon gets a profound sense of his responsibilities, and an earnest desire to render his country good service. In looking back over the list, I cannot think of a single President who did not do the best he knew how from his point of view, although mistakes, and some pretty bad ones, have occurred. Even Fillmore, Buchanan and Andrew Johnson must be given the credit of patriotic intentions, whatever errors they made."<sup>18</sup>

But Blaine was defeated; and Whitman, when approached by the press, made this comment:

"I did not vote myself at all, for I was quite unwell election day and couldn't go out; but I had come to

admire the pluck and brilliancy of Blaine's leadership, and thought he would exercise as much power over the masses, and leaders as well, of the Republican party as if he had been chosen President. But when the Solid South speech came, I am bound to say that I thought that utterance breathed the rankest sectionalism from him at the time, and was markedly in bad taste."<sup>19</sup>

"If Mr. Blaine wanted to fight it out on that line before the election he might have rallied the North to his standard, to the breaking down of certain side issues. But renewing the old fires of the rebellion was not to my taste."<sup>20</sup> We are even yet, since the collapse of the rebellion, walking on ashes thinly covering fires.

#### THE CONDUCT OF THE CAMPAIGN.

"What I have since learned, such things as the appointment of a man like Jones, a very rich iron manufacturer in Pittsburg, but totally unfamiliar with the 'Heathen Chinese games' of politics, was proof positive to me that Blaine meant to dominate the campaign himself, and went in much in the Shakspearean spirit which suggests that one should beware of entrance into a quarrel; but once in, 'make thy enemy beware.' And by the light of the conduct of Mr. Blaine while President Garfield's Secretary of State, I feel sure that we might safely say that if James G. Blaine had become President for four years he would have surrounded himself with what have been called 'Adventurers from the Territories,' and he would have aimed to build up, and with that masterful spirit of his would have been the head of a personal government only little less despotic than that of Louis Napoleon.

"And, under the whip and spurs of Blaine's magnetic presence, he



would have carried things with a high hand, and it would have been a personal government as long as he was at the head of it. This accounts in part for the fear the people had in trusting him with a four-years' lease of power.<sup>21</sup>

GROVER CLEVELAND A SAFE AND STRONG MAN.

"But you ask me about Cleveland and I will answer you *currente calamo*:

"Grover Cleveland stands out in strong colors, in a clear light, as a safe and a strong man. One with a purpose.

"No man before the people ever stood up and took the blows of the press with better welcome than did Cleveland. He bids fair to bring the old-time Democracy back to the days of 'manifest destiny and human progress.'

"I think, too, there is wisdom in what Conkling says of the late contest at the polls, that the people were averse to three or four Western adventurers taking possession of the Republican party with an 'hurrah,' and going boldly to work to build up on the ruins of the Republicanism of Lincoln a personal party, a sort of Republican court, where none would be admitted to power save those who had the 'open sesame' of Blaineism."

It was suggested that Cleveland would be surrounded by a class of men who would flatter him as the Gascons did one of the old kings, courtiers who, when kicked out of the door, climbed in again at the window.

Walt Whitman seemed to think that such dilettante of politics would find Cleveland not at all to their liking, and added that "there was in Cleveland a combination of Scotch-Presbyterianism, added to his early

self-education, which would make a statesman who would be governed by good sense and patriotism."

A SOLUTION OF THE SOUTHERN PROBLEM.

He thought too, that under Cleveland, who had what was rarer than genius in our public men, old-fashioned horse sense and a splendid solidity of personal character, there was every likelihood of the Southern problem reaching a satisfactory solution in the next eight years, for what the negro wanted was not "coddling," but "a chance to build up his fortunes, educate his children and help bring the South into healthy relations with the rich industries, the vast resources and the happy homes of our own section."

Herbert Spencer, Mr. Whitman said, had uttered a sensible postulate for a republic like ours, which was: "The liberty of all limited by the like liberty of each."<sup>22</sup>

The next year Whitman told William H. Ballou: "I . . . I am satisfied with the Administration. Cleveland seems to me like a huge wall, great on his impedimenta, as it were. His character is just what is wanted to bring a solid resistance against political corruption."<sup>23</sup>

In 1888 Cleveland was up for re-election; his opponent was Benjamin Harrison. Whitman, whom Cleveland had called his favorite poet,<sup>24</sup> and who in June, 1887, had a large portrait of Cleveland on top of some books in his Camden home,<sup>25</sup> was for Cleveland, although he had now no "great admiration" for the man personally, calling him "rather beefy, elephantine."<sup>26</sup> For Harrison he had even less sympathy: Harrison, he said, was "for broadcloth, three millions, Presbyterianism, and all

that";<sup>27</sup> the "candidate of all the top-loftical conventionalisms of the North—of all that is formal, sectional, schismatic—of all that is commercially iniquitous, arrogant, macerating."<sup>28</sup> His chief resentment of the man was tied to his dislike of "the Republican attitude toward the South and on the tariff."<sup>29</sup> Cleveland, on the other hand, was "heartily" thanked, in a letter to the *New York Herald*, for his "free trade message."<sup>30</sup>

Harrison, however, was the winner; and when he had been in office two years, Whitman was asked what he thought of the political situation. Here is his response, as given by the *Philadelphia Times*, August 25, 1890:

"A plague on both your houses. I can't keep up with the sinuosities of American politics. Nor do I want to. I am reminded of what Emerson said to me—quoting from one of his essays: 'The Democrat is the young conservative; the conservative is the old Democrat; the aristocrat is the Democrat ripe and gone to seed, but all stand on the same platform—the supreme value of property which, one endeavors to get and the other to keep.'<sup>31</sup>

Whitman's conviction was one of long standing. As early as 1856, in a pamphlet called *The Eighteenth Presidency*, he had regarded political parties as "about played out": "I place no reliance upon any old party, nor any new party."<sup>32</sup> Just twenty years later he advised young men to "disengage yourself from parties": "these savage, wolfish parties" alarmed him, for they were becoming "less and less tolerant of the idea of ensemble and of equal brotherhood . . ."<sup>33</sup> To Traubel in 1888 he said that no man "can enter into what

we call party politics without seeing what a mockery it all is—how little either Democrats or Republicans know about essential truths."<sup>34</sup> And he anticipated nothing special from "any President as Presidents go, with party politics as they are these days."<sup>35</sup> "It does not matter much who is in Washington," he said. "Certainly they must have one."<sup>36</sup> Speaking "abstractly" of "the damned huckster parties," he remarked: ". . . neither deserves to win; neither Democrats or Republicans."<sup>37</sup>

Equally disparaging was his opinion of Harrison, as reported in the *Boston Herald*, September 3, 1890: "I don't think much of this Harrison administration. He's the meanest egg we ever had in that basket." And in a *Philadelphia Times* interview he said:

As to Harrison he seems to me to be vapid and to have inaugurated the day of small things. If there is any bigness in the man or his methods I fail to 'observantly distill it out.' What has he done? What will he do? He seems to have divided his own party and runamuck against many of the big leaders, and yet he, the President, wrapped in the triple brass of his own selfishness, hugs to his breast the delusion that he can again be named for President of the United States. I am not a politician, one of those who pretend 'to see the things they see not,' but I can see nothing in the President that the masses can catch on to or enthuse over.

"And taking the administration in its entirety after two years of public trial, judged by the light that beats upon the throne, I can only recall the criticism a celebrated English writer made about the literature of the hundred years he had been asked to give a comprehensive opinion about. He wrote: 'If I have described

this period in English literature as vapid and insincere and found it productive of no great results in intellect or in morals, it is simply because there is no great underlying thought in it; but it seems to me as great only in shreds and patches, promising much, in fulfillment nothing.'

"So this administration strikes me, though it may be because I am withdrawn from the current political thought and may judge the lines as out of joint, and may expect too much of an administration which evidently seeks first and last to perpetuate its lease of power."<sup>88</sup>

But Whitman was not so far "withdrawn" to be unaware of the sweeping Democratic victory in many states in November, 1890; on November 8 he sent a "jotting memorandum" to the Boston *Transcript* office:

Walt Whitman likes the results of the late election, and wants more of it. Though an old Republican, he calls the party in power "the banditti combine," and says, if it were not for American elections as safety-valves, we should likely have a French Revolution here and Reign of Terror.<sup>89</sup>

Herbert Bergman

1. *The Complete Writings of Walt Whitman*, ed. Richard M. Bucke, Thomas B. Harned, and Horace L. Traubel, 10 vols. (New York, [1902]), VII, 250.
2. Moncure Daniel Conway, *Autobiography, Memories and Experiences* (Boston, 1904), letter facing I, 218.
3. *The Complete Writings*, VIII, 227.
4. Letter to mother of November 24, 1868, *ibid.*, 237.
5. Letter to mother, written in 1871,

in Charles I. Glicksberg, *Walt Whitman and the Civil War* (Philadelphia, 1933), p. 101; Horace Traubel, *With Walt Whitman in Camden*, 3 vols. (1906-1914), I, 257.

6. *The Complete Writings*, V, 208.
7. *Ibid.*, II, 268.
8. *Ibid.*, V, 154-155.
9. *Ibid.*, IV, 279-280.
10. *Ibid.*, II, 267.
11. *Ibid.*, II, 304.
12. Cf. "He [Washington] was an Englishman, an English Franklin—wealth—well educated—with his morals." [Charles] Sadakichi [Hartmann], *Conversations with Walt Whitman* (New York, 1895), p. 22.
13. Cf. "He several times spoke of President Lincoln, whom he considered the most markedly national, western native character the United States has yet produced." (Richard Maurice Bucke, *Walt Whitman*. Philadelphia, 1883, p. 67.) "Whitman used to say that Lincoln was the greatest American that ever lived" (John Rowan to Sculley Bradley, "Mr. Walter Whitman," *The Bookman*, March 1933.) For Whitman's praise of Lincoln, see *The Complete Writings*, II, 94-106; VI, 202-207; VII, 221; Traubel, *op. cit.*, I, 38; II, 21, 382; III, 58, 207, 341, 554. See also Glicksberg, *op. cit.*, pp. 173-176, and William E. Barton, *Abraham Lincoln and Walt Whitman* (Indianapolis, [c. 1928]).
14. This interview and the following interviews are in the R. M. Bucke Scrapbook, Duke University Library.
15. See Traubel, *op. cit.*, II, 103, 139, 468, 539; III, 207, 341.
16. "I object to the tariff primarily because it is not humanitarian—be-

- cause it is a damnable imposition upon the masses" (*ibid.*, III, 207). Cf. *ibid.*, I, 6, 149; II, 34; III, 5, 19, 81. "The profits of protection go altogether to a few score select persons . . ." *The Complete Writings*, V, 290. Cf. Traubel, *op. cit.*, II, 84, 122.
17. Blaine made "persistent efforts in Congress to build up a direct line of steamship communication between New York and Rio de Janeiro," which "was to be but the entering wedge for the penetration of American influence in South American countries" (David Saville Muzzey, *James G. Blaine*, New York, 1934, p. 206). See James G. Blaine, *Political Discussions, Legislative, Diplomatic, and Popular* (Norwich, Conn., 1887), pp. 186-193. As Secretary of State (1881) Blaine wished "to bring about peace and prevent futile wars in North and South America" and "to cultivate such friendly commercial ties with all American countries as would lead to a large increase in the export trade of the United States . . ." (Muzzey, *loc. cit.*)
  18. For similar comments regarding the presidency, see Traubel, *op. cit.*, I, 81; III, 30; Horace Traubel, "With Walt Whitman in Camden," *The Forum*, August, 1915. For Whitman's estimate of Buchanan and Fillmore, see *Walt Whitman's Workshop*, ed. Clifton Joseph Furness (Cambridge, 1928), pp. 101-102, and *The Complete Writings*, II, 39; V, 155, 241. For Whitman's opinion of Buchanan written while the latter was in office, see *I Sit and Look Out*, ed. Emory Holloway and Vernolian Schwarz (New York, 1932), p. 97. For an estimate of Johnson, see Traubel, *op. cit.*, III, 57.
  19. At Fort Wayne, Indiana, October 20, 1884, Blaine, said that the Democratic party considers it has the solid South again, and with New York and Indiana added to the South it "will seize the government of the nation." "As the South furnishes three-fourths of the Democratic strength, it will be given the lead and control of the Nation in event of a Democratic triumph." Blaine, *op. cit.*, pp. 447-448.
  20. Cf. Traubel, *op. cit.*, I, 147.
  21. Of Blaine, Whitman said in 1888: "the longer I live the more contemptible, the more utterly contemptible seem his style and make-up, the instrument upon which he plays, the flagrant insincerity of his ambitions" (*ibid.*, II, 121). "Blaine wants votes—votes—votes—no matter how they're got. The prime question is: what can I say—what word, what thought—which will gain the most votes . . ." "Blaine is a typical politician—sees everything for its end in prestige, power, property . . ." (*ibid.*, pp. 540, 541). "I've got too much respect for the clock" to read Blaine's speeches. (*Ibid.*, II, 519). "I hate Blaine's protectionism and anti-Chinese principles." (*ibid.*, I, 359). See Note 38 below.
  22. "Politics from a Poet," unidentified newspaper clipping. The same statement, with omissions, is in the *New York World*, December 31, 1884.
  23. *Washington Post*, June 28, 1885.
  24. Whitman doubtless was aware of Cleveland's liking for his poetry: in the *Camden Mirror*, June 16, 1883, is the item: "Walt Whitman is the favorite poet of Governor Cleveland, of New York."
  25. Harrison S. Morris, *Walt Whit-*

man: *A Brief Biography with Reminiscences* (Cambridge, 1929), p. 83.

26. Traubel, *op. cit.*, II, 307; III, 5, 20.
27. *Ibid.*, II, 307.
28. *Ibid.*, III, 4-5.
29. *Ibid.*, pp. 5, 21, 43, 61.
30. January 26, 1888.
31. The quotation is from "Napoleon; Man of the World," in *Representative Men (The Complete Works of Ralph Waldo Emerson* [Boston, 1903-1921] Centenary Edition, IV, 256).
32. Furness, *op. cit.*, p. 104.
33. *The Complete Writings*, V, 106-107.
34. Traubel, *op. cit.*, III, 20-21.
35. *Ibid.*, p. 30.
36. [Hartmann], *op. cit.*, p. 20.
37. Traubel, *op. cit.*, II, 4, 317.
38. In the same interview he said: "When I think of this administration the only broad man, like the simple great ones gone forever and forever by, is James G. Blaine, of Maine. He is versatile, brilliant, statesmanlike in all his views, and I am only sorry that the American people are not as broad as is the Maine statesman, and are not big enough to make him President of the United States." This statement is omitted in the interview as reprinted in the *New York Times*, September 1, 1890.
39. Quoted in William Sloane Kennedy, *Reminiscences of Walt Whitman* (London, 1896), p. 39.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"DIXIECRAT": Southerner, normally a staunch Democrat, but characterized in 1948 by his strong opposition to President Harry S. Truman. \* \* \* "GLUBB'S GIRLS": desert patrols of John Bagot Glubb Pasha, commander of the Arab Legion (*New York Times*, May 23, 1948). \* \* \* "LEMAX COAL AND FOOD COMPANY": United States Air Force operations, under General Curtis E. Lemay, flying food and supplies into Berlin over a Russian railroad blockade (*New York Herald Tribune*, July 16, 1948).

"TO SIMULCAST": "to broadcast by radio and television simultaneously"; a verb coined by a press agent at Philadelphia's radio-television station, WCAU-TV (John Crosby, "Radio in Review," *New York Herald Tribune*, June 15, 1948). \* \* \* TOONERVILLE TROLLEY "SKIPPER": Edward C. Glaser, seventy-two; died in Mount Vernon, July 12, 1948. Glaser was for thirty-seven years day motorman on the two-mile single-track trolley line that inspired Fontaine Fox's cartoon, the "Toonerville Trolley." The line, which was noted for its creature discomforts, was begun in 1900 and discontinued in 1937. It ran from Pelham to Shore Road in Pelham Manor, New York. It was "discovered" by Fontaine Fox in 1909. \* \* \* VETSBURG: name given to the trailer camps and other temporary housing units established for veterans studying at Syracuse and Cornell universities.

## QUERIES

» AN EARLY "PHILOLOGICAL SODALITY." The American Antiquarian Society has a large type bookplate with the wording "The Philological Sodality's Book." This, apparently, was printed in the middle of the eighteenth century, judging from the type ornaments constituting the border. It has every appearance of being an American book label and probably was the plate of some society connected with one of the early colleges. Can some reader identify the college that sponsored a "Philological Sodality"?

Clarence S. Brigham

» KIPLING'S "FROM SEA TO SEA" LETTERS: NUMBERS 17-39. I should like to know where I might find some of the originals of Kipling's "From Sea to Sea" letters, which he wrote to *The Pioneer* of Allahabad, India, in 1889 and 1890. The Huntington Library has Numbers 1-16, but I want to examine Numbers 17-39.

Israel Kaplan

» FATHER BOUCHU'S PRESS. Can someone supply biographical or bibliographical details on Father Francis Bouchu and the press which he operated at the Mission San Francisco de Espada, near San Antonio, Texas, some time between 1858 and 1907?

The most detailed reference to him that I have found is that in William Corner's *San Antonio de Bexar* (San Antonio, 1890, p. 22):

"Padre Francisco" is Priest, lawyer, brick-layer, stone mason, photographer, historian, printer. His little pamphlets in Spanish would be a credit

to an office of much larger pretensions.

The only Bouchu imprint I have unearthed is an *Informe oficial . . . sobre el estado de las misiones de Texas . . . 1793*, in the Bancroft Library. It bears no printer's mark and is undated, and would, indeed, have been unidentified had not Alphonse Pinart written a note on it, dated October 29, 1887, saying where and by whom it was printed. Obviously, then, it was done before, or during the first ten months of 1887. Modern guidebooks say that Father Bouchu was stationed near San Antonio between 1858 and 1907.

Edwin H. Carpenter, Jr.

» THE LARGEST "TYPE"? In the early forties Bruce Rogers designed the inscription for the Hunter College building at Park Avenue and Sixty-eighth Street, New York City. It is in 3,024-point (3½-foot) letters, with two-foot leading.

Has any "type" larger than this been designed by a typographer of recognized merit?

Typophilus

» EDGAR FRANKLIN. I am anxious to have all available information—however slight—on the whereabouts of Edgar Franklin or his heirs. He wrote, in the early twenties, for such magazines as *Argosy* and *Munsey's*. I know nothing further about him, but evidently his forte was fantastic humor, whimsy. He is not listed in any of the standard directories, and I have no way of knowing whether or not his by-line was—or is?—a pen name; I suspect, however, it was not.

August Derleth

» NORMAN DOUGLAS ON A CHAPTER IN LAWRENCE'S "KANGAROO." I have read—where, I do not know—that Norman Douglas once referred to the long chapter called "The Nightmare," in D. H. Lawrence's *Kangaroo*, as "an artistic outrage." (It is an interpolated account of Lawrence's experiences with wartime authority in England, told as of his chief protagonist.)

Did Douglas actually so characterize this chapter in print? If so, where is his statement to be found?

W. B. T.

» "... THE QUEEN OF SPAIN HAS NO LEGS." I should like to know where I can find the full text of a story written around the visit of a queen of Spain to a city that was famous for its manufacture of silk stockings. The city fathers, according to the tale as I remember it, wanted to show their respect for the queen, and therefore sent a delegation to her to present her with a dozen pairs of silk stockings. The chamberlain was shocked and exclaimed, "Sirs, the Queen of Spain has no legs."

The story, I believe, appeared in a French or Spanish reader or grammar; but I remember none of the titles.

A. J.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« NEW BUILDINGS FOR OLD (8:11). Libby Prison, Richmond, Virginia, was bought by Charles F. Gunther, Chicago candy manufacturer, who moved it, brick by brick, to Chicago in the early nineties and resettled it on Wabash Avenue, in time for the World's Colum-

bian Exposition of 1893. Around it he constructed a battlemented wall, with a big gateway. Sentries in Civil War uniform paced the top of the wall. Inside, Gunther exhibited his extensive collection of Lincoln and Civil War relics, including the marble-top table from the McLean house, Appomattox, at which General Grant sat when he wrote the surrender terms (Lee used a smaller table). Gunther himself had served in the Confederate States Navy.

Gunther's exhibition outlasted the World's Fair by several years, but did not draw enough visitors to pay for itself. The owner then sold the prison to an individual purchaser; and once more it was removed, with every brick labeled, and re-erected on a farm in northern Indiana, to be used as a barn. It is there today, with the original timbers into which prisoners had cut their names. (See the Indiana volume of the "American Guide Series.") Gunther then organized the Coliseum company. He retained the original outside walls, roofed over the enclosure with steel girders, and in all constructed the Coliseum in which Theodore Roosevelt, Taft, Harding, and several other presidential candidates were nominated. It is sometimes wrongly identified as the place where Bryan made his "Cross of Gold" speech in 1896. That, however, was delivered in the Coliseum of the World's Fair, which stood on the north side of East Sixty-third Street, one block west of Stony Island Avenue.

Harry Hansen

« The earliest structure I know of that has undergone this kind of change is Stirling Castle, chaste frame colonial house of Peter Jones, which until the early 1830's stood some nine miles west

of Petersburg, Virginia. According to a clipping from an unidentified newspaper marked "1833" in pencil, Ashton Johnston purchased the house at public auction and shortly thereafter had it taken down piece by piece and re-erected in original detail on its present site. It is now No. 320 High Street, Petersburg, still a private residence and not open to the public. Later local-history feature stories give 1835 as the year in question; but it was, presumably, in that year that the reassembled house was completed, for the edifice had been advertised for sale in 1833.

Not too long ago, the lower James River colonial mansions, Ampthill and Wilton, were taken down in this bit-by-bit manner and set up again in the western suburbs of Richmond.

C. E. G.

« "FINK" (7:170). The earliest example of this usage that I have found appears in George Ade's *People You Know* (N. Y., 1903, p. 60). It reads:

Any one who goes against the Faculty single-handed is a Fink. . . . We travel 800 in a Bunch, so that when the Inquest is held, there is no way of finding out just who it was that landed the Punch. . . .

In 1937 I asked Mr. Ade about the usage, and he replied:

. . . All I remember about the word is that I heard it used once in a while by the lads who were addicted to the fly idiom and I took it that the word meant about the same as a slob or no-good or rummy. In the fable it appeared with a capital letter but that was by reason of the freak style and did not indicate a proper name. . . .

Louis E. Jackson and C. R. Hellyer,

in their *Criminal Slang* (Portland, Ore., 1914), defined the word:

FINK, Noun. Current chiefly in eastern criminal circles. An unreliable confederate or incompetent sympathizer. See "Crab"; "Lob." Example: "We staked him to a day's work for a try-out, but he proved to be a fink." (Sv. In this vocabulary, "crab" is defined, generally as one who "crabs" or spoils or ruins . . . and "lob" ["lobster"]—one with similar propensities.)

Stewart H. Holbrook, in "Wobbly Talk," (*American Mercury*, January, 1926, pp. 62-65) says (p. 63):

Dating from the famous Homestead strike of 1892 is the odious *fink*. It is by far the most derogatory term in the wobbly lingo. Fink, according to one version, was originally *Pink*, a contraction of Pinkerton, and referred to the army of strike-breakers recruited by the detective agency and sent to Homestead to subdue the striking steel-workers. Many of these workers were foreigners and understood little of the American language. But they tried to pick up the battle cry, "Th' goddam Pinks are comin'!" and "the goddam *finks*" was the result. The word has since been used to designate a member of a private gendarmerie, a strike-breaker, a mine-guard, a company operative, or a plain stool-pigeon. Among the wobbles it is a mean word, a hasty scrap-starting word. . . .

The Pinkertons were active prior to 1892, and as early as 1886 appear to have been termed "Pinks" (*see* Henry David's *The History of the Haymarket Affair*. N.Y., 1936, p. 187). The Wobbly poet, Joe Hill, who was executed in Utah in November, 1915, wrote ("John



Golden and the Lawrence Strike." *I.W.W. Songs*, Twentieth edition, Chicago, 1924, p. 16):

John Golden pulled a bogus strike  
with all his "pinks and stools,"  
He thought the rest would follow  
like a crazy bunch of fools.

From this Golden reference it would not appear that *fink* was a standard term in the second decade of this century, as it should have been if Holbrook's conjecture is sound.

It is not, therefore, altogether clear that *fink* is of labor origin. Among hoboes and Wobblies, through whom its present labor connotation is derived, it seems originally to have been merely a strong pejorative. In the material I have, it occurs too frequently in vocabularies of criminal and prison slang to assign it strictly to labor. Examples of the word's usage prior to the early twenties are needed for a full annotation.

Peter Tamony

« HONEYMOONS AT NIAGARA FALLS (6:76 *et al.*). In 1883 the *Critic* (February 17, p. 71) editorially decried the then lamentable vulgarity of Niagara Falls, stating that:

the village is now living on the thousands brought by excursion trains, who come once because it is necessary to have seen Niagara, and who seldom come again. . . .

The editorial says that when, through legislative action, the Falls have been restored to their old condition of beauty, "bridal couples will make it one of their stopping-places as of old." The piece clearly indicates that Niagara's popularity as such far antedated the eighties.

I. D.

« BURIED-TREASURE STORIES (8:15 *et al.*). In a somewhat remote section of Hillsboro, New Hampshire, there is an old house popularly known as "Ocean Born Mary's House." This is supposed to have been built by a retired pirate who buried treasure near it. I have been told that spiritualists, manipulators of hazel rods, and others have searched for the treasure in vain.

Roland Gray

« FIRST AMERICAN TIGLON (8:10). The zoological phenomenon born in Salt Lake City is referred to in *Time* (May 17, 1948, p. 27) as a "liger," with this notation:

Not to be confused with the tiglon (offspring of a male tiger, a female lion) at Manhattan's Central Park Zoo.

W. B. Thomas

« HORSES ON THE STAGE (7:173 *et al.*). Several references to plays in which horses put in their appearance can be found in Frank Weitenkamp's *Manhattan Kaleidoscope* (N. Y., 1947).

In *Widow Bedott*, at Haverly's Fourteenth Street Theatre in 1881, with C. B. Bishop, a female impersonator, in the title role, a horse-drawn stagecoach emerged from the wings. Six years later, a fire engine, pulled by prancing horses, crossed the stage in *The Still Alarm*, a sensational piece playing at the same house. The third illustration comes from *Shenandoah*, produced at the Academy of Music in the nineties. Here General Sheridan and his staff, all mounted, rallied the retreating Union Army.

I. D.

« JEFFING (7:124 *et al.*). A further piece of evidence on the breadth of popularity of jeffing can be found in the article "Looking Backward," an account of printing on the West Coast "four decades ago" (*Pacific Printer and Publisher*, December, 1932, p. 29). The account states:

Printers in those days were fond of liquid cheer. . . . Whenever our staff had a hankering for some thirst-quencher they would jeff quads on the imposing stone to determine who would be stuck for a pail of suds.

H. R. Smith

« CHRISTMAS FIRECRACKERS IN THE DEEP SOUTH (7:108 *et al.*). Margaret Axon Elliott, in *My Aunt Louisa and Woodrow Wilson* (Chapel Hill, 1944), recalls (p. 130) her homesickness for this custom around 1897:

The first thing about it that struck me as strange was that my nieces made no mention of the firecrackers they would shoot off on Christmas morning. How well I remembered Christmas in Illyria! I would get up before daylight, stand shuffling and impatient while my Aunt Louisa bundled me up in coats and heavy shawls. Then I would take a shovelful of hot embers from the banked fire, and rush out into the darkness. I would feel the cold creeping up under my little skirts as I knelt down and puffed and blew until the embers turned into a tiny bed of glowing coal. Then—bang, bang, bang!—off would go my first firecrackers. Sometimes I would recklessly set off a whole bunch at once, and the gray-ing dawn would be streaked by tiny flames.

Ellen Kerney

« LOCAL WINDS (7:175 *et al.*). The African Gold Coast is afflicted, especially in December and February, by the Harmattan, a cold and exceptionally dry wind that blows in from the North bringing with it fine particles of sand from the Sahara.

*Africanus*

« PINEAPPLE AS SYMBOL OF HOSPITALITY (6:172). The pineapple motif was more than popularly acceptable, one might say, in the 1830's. Moses Eaton (1796-1886), whose old stencil kit is one of the best pieces of evidence on the methods of the early New England wall-decorators, had among his supplies a pineapple pattern. For some time, according to Janet Waring's *Early American Stencils* (N. Y., 1937), it was difficult to find a sample of Eaton's pineapple pattern, but the restoration of houses built in the 1830's (or earlier) has produced adequate evidence.

R. C.

« WOMEN IN MEN'S CLUBS (7:175 *et al.*). The second volume of Mackey's *Encyclopedia of Freemasonry* (Chicago, 1946) provides some excellent material on this subject.

Between 1560 and 1723, according to this source, women were only tacitly or traditionally excluded from initiation into Freemasonry; but in 1723 the stipulations became more explicit. In spite of this accepted prohibition, a number of women appear to have been wholly or partly admitted in that early period. Around 1710 one Elizabeth Saint Leger, whose father, the first Viscount Doneraile, gave over a part of his house as a Lodge room, hid herself in an adjoining chamber. Repairs were being made in the structure at the time, and

with the removal of a brick or so she was able to witness the whole ceremony. In making her escape she was discovered, but after a very touching appeal she was not only freed but granted initiation rites; in fact it is even held that in time she became Master of the Lodge; and at her death in 1775 was given a Masonic burial. (She is said to have "heard voices" and to have been acquainted with a part of the Masonic ceremony; but her precise activities within the Lodge have been open to question.)

Another record of some interest is that concerning Mrs. Catherine Babington, born at Princess Furnace, Ken-

tucky, December 28, 1815, who used (over an extended period) the same means of discovering the Masonic ritual; and when it was known that she was so well informed, she was "clothed in a suitable uniform of red flannel" and taken to the Lodge, where she was "obligated as a regular Mason" but excluded from official membership.

Mackey's book cites a number of other cases, some of which, it is pointed out, are of lesser application because of the popular tendency to confuse Lodges of Adoption (which admit women) with Lodges of Freemasons (which, of course, do not).

Harold J. Jonas

### *The Private Press: Work in Progress*

THE L-D ALLEN PRESS, 20 Laureldale Road, Hillsborough, California, is "just under way" with a 200-copy edition of selections from Montaigne's *Essays*, newly translated and edited by Francis Carmody. Tentative plans for this title read: to be set in Garamond or Janson; printed on Oxbow all-rag paper (page size 10 x 6½) in two colors on a Colt's Armory press; leather spine and cloth sides; probable price \$15.00.

Lewis Allen's printing experience goes rather far back. When he was twelve his father gave him an ancient Jones-Gordon (10 x 15) press and some type of uncertain lineage. With this equipment installed in a neighborhood basement, he and a friend turned out job printing for the district merchants and a small newspaper, entirely hand-set. These activities continued about five years; then during college and graduate years all things typographical were abandoned. In 1939, however, he and Mrs. Allen acquired a clam-type hand press (6 x 9) and some type. This they installed in the basement of their San Francisco home and soon completed their first book. They bought a Colt's press (10 x 15) and some Bulmer and Cloister lightface and Bauer Bodoni types. Their next five books were printed with this equipment; the first three titles were done under the imprint "The Press of Lewis & Dorothy Allen"—afterwards shortened to "The L-D Allen Press." Their first two titles were their own publications; their last four were published by The Book Club of California.

They now live south of San Francisco and use a converted garage for printing and binding offices; both studied hand-binding for three years under Peter and Herbert Fahey.

All efforts of the Press have placed in either the A. I. G. A. "Fifty Books" or the Rounce & Coffin Club's annual "Western Books."



# AMERICAN Notes & Queries

*June, 1948*

VOLUME VIII

:

NUMBER 3



# Index

(Notes are indicated by [n]; answers by [a].)

<p>Authors' self-allusions (a) _____ 46</p> <p>"Black-letter dogs" _____ 41</p> <p>"Black market" _____ 44</p> <p>Boasts, traditional (a) _____ 47</p> <p>Books, forbidden, repositories for (a) _____ 48</p> <p>Bradford, John, "The Caxton of Kentucky": a bibliography _____ 35</p> <p>"Bucks Have at Ye All!" (old theatrical monologue) _____ 42</p> <p>"Chicago game" (a) _____ 45</p> <p>Churches, floating (a) _____ 47</p> <p>"Clay's pigeons" _____ 41</p> <p>Clift, G. Glenn: Note _____ 35</p> <p>Dolby, George, <i>vs.</i> James Ripley Osgood, in 1868 walking match _____ 43</p> <p>Eagles, infant-snatching (a) _____ 46</p> <p>"Esso" originator _____ 41</p> <p>Garrison, George Thompson, Civil War diaries of _____ 43</p> <p>Ghosts, American (a) _____ 46</p> <p>Horses on the stage (a) _____ 47</p> <p>"Houn' Dog Club" _____ 47</p> <p>Hughes, Wallace T.: "Admiral of the Green River Fleet, Kentucky Navy" _____ 44</p> <p>"Jno.," origin of _____ 45</p> <p><i>Kentucke Gazette</i>: early years of Bradford's _____ 35</p> <p>Kentucky "admirals" _____ 44</p> <p>Kentucky, District of, in 1787 _____ 35</p> <p>"Lawrence": stigma attached to, in Kentucky mountain region _____ 42</p> <p>Lilienthal, Theodore M.: printer _____ 48</p> <p>Lindens, The: Marblehead to Washington _____ 44</p> <p>Manuscripts destroyed by accident (a) _____ 47</p> <p>Mary, Queen of Scots: anecdote _____ 47</p>	<p>Mason and Dixon's Line, southern Negro's nickname for _____ 42</p> <p>Names, Christian, with a stigma _____ 42</p> <p>Ordeal by touch (a) _____ 45</p> <p>Osgood, James Ripley <i>vs.</i> George Dolby: walking match _____ 43</p> <p>Perrin, William H., authority on the life of John Bradford of Kentucky _____ 38</p> <p>"Pile engineer" _____ 41</p> <p><i>Plow share</i> and <i>share</i> in Washington's day _____ 42</p> <p>Presidents on the floor of Congress (a) _____ 46</p> <p>Printers, public, in eighteenth-century America _____ 35</p> <p>Printing in Kentucky in late eighteenth-century _____ 35</p> <p>Quercus Press _____ 48</p> <p>Rescue mission, first, (McAuley Water Strtet Mission, N. Y. C.) _____ 41</p> <p>"Right as rain" _____ 43</p> <p>"Rumsky" _____ 41</p> <p><i>Share</i> and <i>plow share</i>, Washington's interpretation of _____ 42</p> <p>"Smith and Wesson Line" (Mason and Dixon's Line) _____ 42</p> <p>Theater, private, in Rancocas Inn (Smithfield, N. J.) _____ 44</p> <p>Trunk-lid decorations _____ 43</p> <p>"Twenty-three skiddoo" _____ 47</p> <p>Walking match during Dickens' second American visit _____ 43</p> <p>Webb, Dave: printer _____ 48</p> <p>Winds, local _____ 48</p> <p>Women in men's clubs _____ 47</p> <p>Women on paper money _____ 43</p> <p>"Yellow market" _____ 44</p>
---	--

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*John Bradford, "The Caxton of  
Kentucky": A Bibliography*

THE DISTRICT OF KENTUCKY in 1787 was still a part of Virginia. What is now known as the Blue Grass region of Kentucky was the scene of considerable political intrigue, promoted and sustained by a conflict of French and Spanish interests to the west and south. There were, in that day, no post offices; safe roads were almost unknown; and a medium for the exchange of opinion on vital issues confronting this rich frontier was undefined. Lexington, seat of the infant territory, was a backwoods settlement differing but little—in spite of its geographical advantages—from other stations of the kind scattered throughout the West. In its eight-year existence it had acquired less than three hundred inhabitants, all of whom were housed in a little more than forty log cabins. A church and a one-story log schoolhouse were the only public buildings.

Such was the region when the thirty-eight-year-old soldier-Virginian John Bradford, "without a knowledge of the

printing business, and without a sufficiency of materials, carved from the forest those letters necessary to instruct the inhabitants of the wilderness territory" (*Niles' Weekly Register*, March-September, 1830, p. 174).

The need for some sort of public circular or record had been obvious as early as 1784. On December 30 of that year the first Kentucky Convention convened at Danville to consider the problem of separation from the mother state, Virginia, and left this among its proposals:

Resolved, That the freedom of the Press is highly subservient to Civil Liberty and therefore such measures ought to be taken as may be most likely to encourage the introduction of a Printer into the District.

Bradford's own account of the action taken in this direction is more enlightening than other contemporary reports. For the *Kentucky Gazette* of January 4, 1797, he—the then seasoned editor—wrote:

As the circumstances which at first gave birth to this paper are unknown to the greater part of its present patrons, it may not be disagreeable to any of them to take a retrospective view of its origin and progress as well as the motives that first induced me to undertake the business of a printer.

In the year 1786, whilst a Convention of the citizens of Kentucky, by their Delegates, were deliberating on the propriety of separating from the State of Virginia, the want of a proper channel through which to communicate to the people at large political sentiments on a subject so extremely interesting to them, and in which unanimity was so very necessary, induced them to appoint a Com-

mittee of their own body, to encourage a printer to settle in the District. The critical situation in which the District of Kentucky was at that time placed, by being surrounded on every side by a cruel and savage foe, and which almost put an entire stop to emigration, consequently to the influx of a sufficient circulating medium, occasioned a belief that no encouragement could be given by the Committee that would procure a Printer to remove to Kentucky: This belief was much strengthened by an unsuccessful attempt which had been made by sundry gentlemen, to procure a Mr. Miles Hunter (a Printer) to settle in this country, who refused, unless he could have secured to him certain stipulated emoluments to continue for a given time, which they would not venture to promise.

Having duly weighed all the circumstances, and from a confidence in my own mechanical talents (notwithstanding I had not the least knowledge of the printing business) together with a belief that I could execute the business on a small scale until I should be able to instruct my sons (of which I had five), added to the prospect of future advantages to them and myself, I was prompted to make a tender of my services to the Committee.—They accepted them, and made report thereof to the Convention, who concurred with the Committee, and as the highest mark of approbation, gave me their unanimous promise of patronage.

Satisfied of having obtained every encouragement that I had a right to expect, or that they as a body had the power to grant, and in which I had the fullest confidence, I employed every possible means in my power to perform the engagements made on my part, and on the 11th day of August, 1787, presented to the world,

the first number of the Kentucky Gazette. It is impossible to express the grateful sensations I experienced at the approbation with which it was received by its patrons; notwithstanding its almost innumerable imperfections—what a striking difference between that paper and the one before you now!

Thus was the *Kentucke Gazette* [sic] founded—to promote Kentucky's admission into the Union. By the same token, Kentucky's emergence as an independent state contributed to the success of the *Gazette*. Bradford was not only Printer to the Commonwealth; he was an influential editor and publisher. His sons, too, made their own names not only on the *Gazette* but on other papers which followed it; several of them, under his instruction, became creditable printers, journalists, and publishers.

Bradford himself held other public offices. He was twice elected a representative from Fayette County to the State Legislature. In 1812 he was a candidate for the office of Lieutenant-Governor, and on several occasions he acted as one of the magistrates of the County of Fayette. At the time of his death, March 21, 1830, he was county high sheriff. In the community which he helped to build he was one of the early trustees of Transylvania University, and for a long time chairman of its board. He had, too, a long-time interest in the improvement of schools and the founding of public libraries.

As an author he contributed only two titles to the long bibliography of Kentucky literature, if one can ignore the thousands of words he wrote for his own newspapers in the capacity of editorialist or commentator. His *The General Instructor*; or, *The Office, Duty and*

*Authority of Justices of the Peace, Sheriffs, Coroners, and Constables in the State of Kentucky* (Lexington, Ky., 1800) was long the only guide or source in its field. His *Notes on Kentucky*, published serially in the *Kentucky Gazette* from 1826 to 1829, remains one of the outstanding sources of State history. In them he pieced together a valuable tale—"all of which he saw and much of which he was."

The bibliography that follows is an attempt to draw together those known sources which might serve as a framework for an extended study of this important early American. Documentary sources unavailable to the writer are only mentioned. Accessible to any student, on the other hand, are the *Journals* of the Kentucky Conventions, the *Journals* of the House of Representatives and the *Journals* of the Senate, Kentucky General Assembly (for Bradford's appointments as Public Printer to the Commonwealth and for his publishing activities while serving in that capacity). For local materials one should consult the compilation of abstracts of Fayette County court records noted in the bibliography. There is, of course, no formal biography of John Bradford of Kentucky. So far as his contemporary influence is concerned, there is, obviously, ample justification for such a book. One of his critics has gone so far as to say that he "rightly deserves designation as the 'Caxton of Kentucky.'"

#### I. Books

- Biographical Encyclopaedia of Kentucky . . . of the Nineteenth Century*. Cincinnati, Ohio, J. M. Armstrong, 1878, Vol. 2, p. 415.  
Brigham, Clarence S. *History and Bibliography of American Newspapers,*

1690-1820. Worcester, Mass., American Antiquarian Society, 1947, 2 vols.

Clift, David H. "Some Notes on a Pioneer Printer, John Bradford, and on his Paper, the *Kentucky Gazette*." ms. Lexington, Ky., The Lexington Public Library, 1932.

Clift, G. Glenn. "Checklist of Kentucky Newspapers in the Lexington Public Library." Lexington, Ky., The Lexington Public Library, 1939. 199 pp. Typewritten ms. (Copies in Lexington Public Library, University of Chicago Library, and Library of Samuel M. Wilson, University of Kentucky Library.)

———. *Governors of Kentucky, 1792-1942. Kentucky Sesquicentennial Edition*. Cynthiana, Ky., The Hobson Press, 1942.

———. *History of Pioneer Kentucky*. Lexington, Ky., Lexington Herald, 1933-1934. One volume of newspaper clippings bound. 100 pp. No index or documentation.

Juvenile history of the founding and settlement of Kentucky, largely retold from John Bradford's *Notes on Kentucky*.

Collins, Lewis. *Collins' Historical Sketches of Kentucky. History of Kentucky Brought Down to 1874*. By Richard H. Collins. Covington, Ky., Collins and Company, 1874, 2 vols.

Jillson, Willard Rouse. *The First Printing in Kentucky, some Account of Thomas Parvin and John Bradford and the Establishment of the Kentucky Gazette in Lexington in the Year 1787, with a Bibliography of Seventy Titles*. Louisville, Ky., C. T. Dearing, 1936.

Another reprinting of John D.



Shane's interview with Parvin whom Dr. Jillson attempts to establish as the first Kentucky printer. Biographical chronology of John Bradford, pp. 35-39. The seventy titles of this "Annotated Bibliography on John Bradford, Thomas Parvin and the Kentucky Gazette" overlap and include many insignificant items.

Kerr, Charles, editor. *History of Kentucky* . . . By William Elsey Connelley . . . and E. M. Coulter . . . Chicago and New York, The American Historical Society, 1922, 5 vols.

Lee, James Melvin. "John Bradford, June 6, 1749 - March 20, 1830," *Dictionary of American Biography*, Vol. 2, pp. 557-558.

——— *History of American Journalism*. Boston, Houghton Mifflin, 1917.

McMurtrie, Douglas C. *Beginnings of Printing in the Middle West*. Chicago, The Author, 1930. 14 pp.

——— *John Bradford, Pioneer Printer of Kentucky*. Springfield, Ill., privately printed, 1931. (Two hundred copies reprinted from the *National Printer Journalist* for February, 1931.)

——— *The Westward Migration of the Printing Press in the United States, 1786-1836*. Mayence, Germany. Offprint from *Gutenberg Jahrbuch*, 1930. 20 pp.

Perrin, William H. *The Pioneer Press of Kentucky*. Louisville, Ky., John P. Morton, 1888. (Filson Club Publications, No. 3.)

Chief source for the subject, and with Ranck, *History of Lexington, Ky.*, long the only reliable sources on Bradford's life.

Ranck, George W. *History of Lexington*.

ton. Cincinnati, Ohio, Robert Clark, 1872.

Robinson, Elrie. *Biographical Sketches of James M. Bradford, Pioneer Printer*. St. Francisville, La., The St. Francisville Democrat, 1938.

Shane, John D. Manuscript, Draper Collection 13CC211. "Interview with Fielding Bradford." Madison, Wis.

Biographical notes with dates reported to Shane by John Bradford's brother and partner in the *Kentucky Gazette* venture.

Staples, Charles R. *The History of Pioneer Lexington (Kentucky)*.

Original material from Fayette County court records and other local sources concerning much of Bradford's life and work in the pioneer community from 1779 to 1806.

Stipp, George W(ashington). *The Western Miscellany* . . . Xenia, Ohio, 1827.

Reprint of twenty-three chapters of Bradford's *Notes on Kentucky*. These were taken from the *Kentucky Gazette* as they appeared serially, edited to include only tales of Indian fighting, adventure, etc., and brought out by the enterprising Stipp in a volume of 224 pages. Very rare. John Bradford is not identified as author. (See also Townsend, John Wilson, *John Bradford's Historical, Etc.*)

Townsend, John Wilson, editor. *John Bradford's Historical, Etc. Notes on Kentucky*. From *The Western Miscellany*, compiled by G. W. Stipp, in 1827. With an introduction by John Wilson Townsend . . . San Francisco, The Grabhorn Press, 1932.

Reissue of Stipp's work with names, dates, and political discus-

sions, omitted by Stipp, properly restored.

——— *Kentucky in American Letters, 1784-1912*. Cedar Rapids, Iowa, The Torch Press, 1913.

United States Works Progress Administration. *American Imprints Inventory . . . No. 5. Checklist of Kentucky Imprints, 1787-1810*. By Douglas C. McMurtrie . . . and Albert H. Allen. Louisville, Ky., The Historical Records Survey, 1939. Mimeographed.

——— *American Imprints Inventory . . . No. 6. Checklist of Kentucky Imprints, 1811-1820*. By Douglas C. McMurtrie . . . and Albert H. Allen. Louisville, Ky., The Historical Records Survey, 1939. Mimeographed.

Weeks, Mabel Clare, *Calendar of the Kentucky Papers of the Draper Collection of Manuscripts*. Madison, Wisc., State Historical Society of Wisconsin, 1935.

Index to John D. Shane's interviews with midwest pioneers, including talks with the Bradfords and John Bradford's contemporaries.

White, Mrs. Nelle (Rhea). *The Bradfords of Virginia in the Revolutionary War, and Their Kin*. Richmond, Va., Whittet and Shepperson, 1932.

Wilson, Samuel M. *History of Kentucky, from 1803 to 1928*, Vol. 2: *History of Kentucky*, by Temple Bodley and Samuel M. Wilson. Chicago, S. J. Clarke Publishing Company, 1928.

Bradford treated as editor, publisher, and historian. Judge Wilson, "the dean of Kentucky historians," was the recognized authority on John Bradford, and at

his death in 1946 he left unpublished the final work on Bradford's life, his newspaper, and his *Notes on Kentucky*, all but four chapters of which had been recovered by the author.

———, editor. "Notes on Kentucky, by John Bradford." Introduction by Samuel M. Wilson. Typewritten ms. University of Kentucky Library, Lexington, Ky.

All but four chapters of Bradford's history of pioneer Kentucky as well as the most important short biography of Bradford.

## II. Articles

### a. Periodical Articles

Brown, Dr. Leland A., "The Family of John Bradford," *The Kentucky Press*, September, 1937, pp. 1-5.

Original genealogical study of the John Bradford family and of the publisher's life in Kentucky. Bibliography.

Clift, G. Glenn. "Bradford's Gazette Became Leader in Public Minds," *The Kentucky Press*, March, 1937, pp. 1-5.

Historical and critical survey of Vol. I of the *Kentucky Gazette*. Bibliography.

"Correspondence of Clark and Genêt. Selections from the Draper Collection in the Possession of the State Historical Society of Wisconsin, to Elucidate the Proposed French Expedition under George Rogers Clark against Louisiana in the Years 1793-1794," *Annual Report of the American Historical Association*, 1896. Washington, Govt. Print. Off., 1897, Vol. 1, pp. 930-1107.

Bradford and his participation as molders of public opinion in the

- Genêt Affair, as editor-publisher, citizen, and Clerk of the Lexington Democratic Club.
- Coulter, E. Merton. "The Efforts of the Democratic Societies of the West to Open the Navigation of the Mississippi," *The Mississippi Valley Historical Review*, June, 1924, pp. 376-389.
- Bradford's writings for and work with the Democratic Club of Lexington during the Genêt mission in Kentucky.
- Dupre, Huntley. "The Kentucky Gazette Reports the French Revolution," *The Mississippi Valley Historical Review*, September, 1939, pp. 163-180.
- Hidden, Mrs. Philip Wallace. "The Bradford Family of Fauquier County, Virginia," *Tyler's Quarterly Magazine*, October, 1945, pp. 114-139.
- Kerr, Charles. "John Bradford, An Address before the Bradford Club in Advocacy of a Tablet to His Memory," *Register of the Kentucky State Historical Society*, September, 1919, pp. 83 ff.
- King, Margaret I. "John Bradford and the Institution of Printing in Kentucky," *Letters* (The University of Kentucky), November, 1930, pp. 26-29.
- McMurtrie, Douglas C. "A Bibliography of Eighteenth Century Kentucky Broad-sides," *The Filson Club History Quarterly*, Vol. 10, pp. 23-30.
- . "A Check List of Kentucky Almanacs, 1789-1830," *Register of the Kentucky State Historical Society*, July, 1932, pp. 237-259.
- . "Notes on Printing in Kentucky in the Eighteenth Century," *The Filson Club History Quarterly*, Vol. 10, pp. 261-280.
- The beginnings of the press in the Ohio Valley, with special reference to the work of Thomas Parvin, first journeyman printer in Kentucky (and believed to have been printer for Bradford).
- Niles' Weekly Register*, March-September, 1830 (Vol. 2, 4th Ser.), p. 174. Obituary of John Bradford.
- Perrin, William H. "The First Newspaper West of the Alleghenies," *Magazine of American History*, August, 1887, pp. 121-127.
- Portmann, Victor R. "Kentucky Celebrates 150th Anniversary of Bradford's Kentucky Gazette," *In Kentucky*, Summer, 1937, pp. 46-47.
- Purcell, George W. "A Survey of Early Newspapers in the Middle Western States," *Indiana Magazine of History*, December, 1924, pp. 347-363.
- Staples, Charles R. "History in Circuit Court Records," *Register of the Kentucky State Historical Society*, April, 1930 - October, 1935.
- Thwaites, Reuben Gold. "The Ohio Valley Press Before the War of 1812-15," *Proceedings of the American Antiquarian Society*, April 15, 1908-April 21, 1909, pp. 309-368.
- Wilson, Samuel M. "John Bradford, Kentucky's First Printer," *The Filson Club History Quarterly*, April, 1937, pp. 260-269.
- A second letter by Judge Wilson in the controversy over statements made by Willard Rouse Jillson in his *The First Printing in Kentucky*, where it is asserted that Thomas Parvin—not John Bradford—set the type and struck the first issues of Bradford's paper.
- . "John Bradford, not Thomas Parvin, First Printer in Kentucky," *The Filson Club History Quarterly*,

April, 1937, pp. 145-151.

——— "The Kentucky Gazette and John Bradford, Its Founder," *Papers of the Bibliographical Society of America*, Vol. 31, Part 2, 1937, pp. 102-132.

The most authentic outline of Bradford's life and work; used as basis for Judge Wilson's extended paper on Bradford left unpublished at his death in October, 1946.

### b. Newspaper Articles

Clift, G. Glenn. "Files of Earliest Newspapers in State Kept at Lexington Public Library . . ." *Lexington Herald*, February 26, 1933.

——— "John Bradford's Historical, Etc. Notes on Kentucky. From the Western Miscellany, compiled by G. W. Stipp, in 1827. With an Introduction by John Wilson Townsend . . . San Francisco, The Grabhorn Press, 1932." A review. *Lexington Herald*, December 18, 1932.

Grehan, Enoch. "Lexington's Earliest and Latest Newspaper Enterprise," *The Kentucky Gazette*, January 13, 1907.

"John Bradford and His Influence on Lexington," *Lexington Leader*, March 19, 1916.

*The Kentucky Gazette*, 1787-1848.

Certain issues contain primary source material in the form of reminiscences by Bradford. These firsthand accounts provide the only autobiographical record left by "Old John." In the January 4, 1797, issue, Bradford tells of his difficulties in establishing and selling a newspaper in a wilderness community. The last eight years of the *Gazette* are missing; and

while the date of its suspension has been determined, the volume number and date of the last issue have not.

G. Glenn Clift

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BLACK LETTER DOGS": eighteenth-century English bibliomanes who would collect nothing but "Gothic libraries."   
 "CLAY'S PIGEONS": men who, under the command of Gen. Lucius D. Clay, operate American "air lift" and fly supplies into Berlin (*Time*, July 26, 1948).   
 "Esso" ORIGINATOR: Edgar A. Holbein, who died at his home in Bronxville, New York, August 11, 1948; it was at his suggestion that the name was assigned to Standard Oil's first premium motor fuel, introduced in 1926.   
 FIRST RESCUE MISSION: self-entered claim of the McAuley Water Street Mission in New York City, which, on July 27, 1948, moved out of its seventy-six-year-old quarters to make way for a new low-rent housing project; according to Ludwig B. Amerding, the mission's fifth superintendent, the organization opened on October 8, 1872, in a rickety frame building in "the Bloody 4th Ward," and in that day was known as "the Helping Hand for Men" (*New York Herald Tribune*, July 28, 1948).   
 "PILE ENGINEER": name for an operator working with atomic energy; refers, of course, to the atomic pile, or huge assembly of slugs of uranium and moderating material.   
 "RUMSKY": a concoction said to be sold by black marketeers in

Britain; made by removing a third of the contents of a whisky bottle and replacing that with rum; it is reported to bring sixteen dollars a bottle.

"SMITH AND WESSON LINE": the southern Negro's uncomplimentary name for the Mason and Dixon's Line (Ray Sprigle's "In the Land of Jim Crow," New York *Herald Tribune*, August 20, 1948). . . . "TUMBLE-BEE": a Virginia Negro colloquialism synonymous with *bumblebee*, evidently of recent origin (*rumblebee* is another variation, but in this case the reported usage is too slight to permit its classification as a popular term).

## QUERIES

» WASHINGTON'S USE OF "SHARE" AND "PLOW SHARE." It is a known fact that George Washington contracted for farming on shares. The tenant farmer's compensation was fixed at "two shares," which, according to extant accounts, meant one-eighth of the whole crop. This would seem to indicate, incidentally, that Washington made a very advantageous deal; for during the 1655-1665 period, long-term share-crop leases were drawn up in Virginia on the basis of one-fourth to the owner and three-fourths to the tenant farmer.

Scattered source material indicates that in earlier colonial Virginia (i.e., prior to 1622) it was assumed that the average tiller could properly tend fifty acres. Until 1613-1614 farming was on a communal basis and workers were servants of the colony. But this method proved unsuccessful. Free agricultural enterprise was introduced by Sir Thomas Dale about 1613-1614 (there was no private ownership of land until 1619)

by allowing each farmer on community land all he could produce on three acres while faithfully discharging his communal duties. Under this system the share of the tiller was roughly one-sixteenth.

Under the feudal system in England tenants at one time paid "plow share" rent, presumably the products of "one acre." But it is not clear how many acres were, in turn, allowed the tenant for his own use in return for such a fee.

What, then, was Washington's interpretation of the term *share* (and *plow share*)?

C. E. G.

» UNCOMPLIMENTARY NAMES. According to W. R. Thomas' *Life Among the Hills and Mountains of Kentucky* (Louisville, c. 1926), Kentucky mountaineers refer (p. 167) to a shirker as "Lawrence." The good English names "Reginald" and "Percy" have lost caste here in the United States, as everybody knows, and "Sidney" has probably never been the same since *Tom Sawyer*. But what's wrong with "Lawrence"? And what other names, here and abroad, have earned similar reputations?

*Onomasticus*

» "BUCKS HAVE AT YE ALL!" I should like to know where and how I can, if possible, lay hands on a copy of the popular old theatrical monologue "Bucks Have at Ye All!" Like the "Lecture on Heads," this seems to have been a universal favorite in this country a century and a half ago, but I have never seen a copy of it. There may, quite conceivably, be none extant. But if there is I should like to see it.

*William Carson*

» "RIGHT AS RAIN." Has the phrase "right as rain" any merit other than euphony? There is nothing strictly right about rain, unless in a looser usage one could consider *right* as synonymous with *essential*. Has it, then, any real significance as a phrase or is it a catchy combination? Standard phrase-origin sources do not throw any light on this expression.

George H. Sullivan

» TRUNK-LID DECORATION. On the inside of the lid of an old (English?) trunk, made at least as early as 1830, there is a colored print—boating scene—with the words "Druck v. J. Hesse in Berlin" engraved in the lower right-hand corner. It is nicely set into a blue-and-silver conventional border band. There is nothing to show that the picture was (or was not) mounted there at the time of its manufacture. But in any case I should like to know whether it was customary, about a century ago, to put decorative pieces of this kind on such seldom-seen surfaces. (This particular trunk belonged to a New Englander; the pictorial work may have been added at a time when Currier & Ives prints were at the height of their popularity.)

T. R.

» WOMEN ON PAPER MONEY. A woman correspondent to the *Detroit Free Press* (April 14, 1948) suggested that pictures of women replace those of male celebrities on our currency. Promptly Randolph G. Adams forwarded a three-dollar bill issued a century ago by a bank in Tecumseh, Michigan, on which an undraped female form was flirting with a buzzard.

What other currencies display or have

displayed naked women? In Latin America? In France?

Midas

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« GARRISON WAR DIARY (7:87). The diaries of George Thompson Garrison, which he kept during the Civil War, contained, primarily, personal information and family news and were not written with a view to assembling source materials for Civil War history. They have not been published.

I believe, however, that in preparing a history of the 55th Regiment of the Massachusetts Infantry—which was eventually published—this diary was examined for checking a few dates and other facts. Moreover, Burt Green Wilder of Cornell, an assistant surgeon of the regiment, had access to it when he was gathering information on that unit.

Rhodes A. Garrison

« LONG AMERICAN HIKES (7:155 *et al.*). An amusing illustration is described in George Dolby's *Charles Dickens as I Knew Him*, where it appears as "The Sporting Narrative" (pp. 220, 261 ff.). The match, walked off on the last day of February, 1868, took place "between George Dolby (British subject), alias the 'Man of Ross'—Dickens' tour manager—and 'James Ripley Osgood (American citizen), alias the 'Boston Bantam.'" It was a thirteen-mile stretch. Charles Dickens ("the Gadshill Gasper") and James T. Fields ("Massachusetts Jemmy") acted as goal posts. Osgood won, by much more than a

head. There was a considerable amount of good-natured irritation over the fact that Osgood was given a decided edge when Mrs. Fields appeared on the scene, very near the finish line, and held out before him—as a deliberate goad—a platter of delectably hot food. (Contemporary press accounts, too, gave over a good portion of their column to a review of the inequities of that trying last lap.)

As successful as the events of the day was the dinner given in the evening, and to this a number of celebrities, including “an obscure poet named Longfellow (if discoverable),” were invited.

P. B.

« NEW BUILDINGS FOR OLD (8:28 *et al.*). The Lindens, built shortly before the Revolution in Danvers, Massachusetts, by Robert Hooper [“King” Hooper], reputed to be the “wealthiest merchant of Marblehead,” was moved to Washington, D. C., in 1936 by George M. Morris, its new owner. The same structure had served as summer headquarters for General Gage in 1774.

J. W.

« THE KENTUCKY COLONEL (7:57 *et al.*). The honorary title of “Admiral of Chesapeake Bay” was recently created by Maryland’s Gov. Preston Lane, Jr., who conferred it upon Gov. James H. Duff of Pennsylvania. According to an Associated Press dispatch of July 31, 1948, Governor Duff becomes the sole holder of the title. According to Kentuckians, however, who immediately took issue with the Marylander’s claim, their own state granted the title of admiral as early as 1920, when the late Gov. Edwin P. Morrow appointed Wallace T. Hughes “Admiral of the Green

River Fleet, Kentucky Navy.” [For Mr. Hughes’s own account of this episode see *AN&Q*, July, 1947, p. 57.]

E. A.

« BLACK MARKET (7:92 *et al.*). Gold miners in the old Rocky Mountain mining regions have been operating a “yellow market” in gold, according to a story in *Time*, July 26, 1948. Operators were trying to avoid a government price ceiling of thirty-five dollars an ounce by selling it for seventy an ounce in Europe.

J. W.

« PRIVATE THEATERS IN AMERICA (7:121 *et al.*). The old Rancocas Inn in the ghost town of Smithville, New Jersey, was built in the sixties by H. B. Smith, to house the employees of his machine factory; it was unique in those early days in that it contained a small private theater. The inn itself is only now being razed.

T. L. W.

« ORIGIN OF “JNO.” (7:103). In Saxton’s map (1574) of Oxford, Bucks. and Berks. (. . . and presumably in his other maps) the place-name element “ham” is regularly written “hma,” e.g., Highe Wickhma, Cheshma, Berkhma-stede. The “a” is always above the line and almost always to the right of the “m,” though occasionally it is directly over it.

Was there a general practice of shortening a syllable to the first and last letters, and then adding the omitted vowel above the line? In writing, the hand would naturally move on to the right, and the vowel would tend to be placed after the final letter instead of above it or above the shortened syllable. Printers

would tend to set all the letters in the same size, bringing the vowel down to the line, and hence the form "Jno." would arise, and might be found in handwriting when print had made it familiar. If this is right it follows that "Jno," whenever found, preserves a significant earlier usage, and should not be indiscriminately represented by "Jno."

This is merely a hypothesis on two instances unsupported by any knowledge of the history of English handwriting.

G. N. S. H.

[From *Notes and Queries*, May 1, 1948.]

« ORDEAL BY TOUCH (7:154). The belief that the corpse bleeds when touched by the murderer occurs also in folk-tales and popular legends of different nations. See C. V. Christensen's *Baareproven* (1900); H. F. Feilberg's *Bidrag til en Ordbog over Jyske Almuesmal*, Kobenhavn, 1914, Vol. IV, 47a; Francis James Child's *The English and Scottish Popular Ballads*, Boston, 1882-1898, Vol. II, 143, 146, 148, 153; Vol. IV, 468a. The same motif has its place also in Stith Thompson's *Motif-Index of Folk-Literature*, Bloomington, 1933. Vol. II, 160, No. D1318.5.2: Corpse bleeds when murderer touches it.

O. F. Babler

[From *Notes and Queries*, May 29, 1948.]

« "CHICAGO GAME" (8:11). James Maitland, in his *American Slang Dictionary* (Chicago, 1891) has the following entry:

Chicagoed (Am.), the equivalent of "skunked" or beaten out of sight.

Some years ago Chicago had a baseball team which met with phenomenal success. Other competing clubs which ended the game without scoring were said to have been "Chicagoed."

Sylva Clapin reprinted Maitland's material, but not verbatim, in *The New Dictionary of Americanisms* (N. Y., 1902).

However, the *Century Dictionary and Cyclopedia*, in its *New Volumes* (1910) has this definition:

chicago, v.t. (In allusion to the assumed meaning of *Chicago*, namely, 'skunk' (it really means 'at the place of the skunk or skunks'). In *card-playing* and other games, to 'skunk' or 'whitewash' (an opposing side); that is, to prevent it from scoring any runs or points. (Slang, U. S.)

The National League was organized in 1876, and in its first fifteen years the Chicago team won the pennant six times. The 1880 team holds the distinction of having captured the flag by the highest percentage of games (.798) won by any winner.

A. C. Anson comments on the 1885 and 1886 teams in his *A Ball Player's Career* (Chicago, 1900, p. 128):

The team . . . was . . . one of the strongest that has ever been gotten together in the history of the League.

Alfred H. Spink, in *The National Game* (St. Louis, 1910) says (p. 19): "The Chicago *White Stockings* of the Eighties . . . has never had an equal." This team, however, lost the so-called world's championship to St. Louis, three games to two, with one tied, in 1885; that of 1886, four games to two, also to St. Louis. In 1885 it won the National League championship from the New



York Giants by only two games, and in the season of 1886 topped Detroit only after "one of the hardest seasons I had ever gone through" (Anson, *op. cit.*, p. 126).

The relative success of the Chicago White Stockings seems to have evoked, in the minds of imaginative, enthusiastic baseball fans, a reference to the older controversy as to the precise etymology of the proper name of the "Windy City." The verb *Chicago* as applied to baseball in this way gained a solid basis through this earlier allusion and by an extension of meaning. Nowadays, however, the term seems to be used principally in card-playing (See Webster's *NID*, 1934).

Peter Tamony

◀ PRESIDENTS ON THE FLOOR OF CONGRESS (7:158 *et al.*). Woodrow Wilson broke a hundred-year-old tradition by appearing before the two houses of Congress to deliver an address in person instead of sending it to be read. (The practice of reading a message direct had lapsed since the [first] Adams administration.) On the day following, according to one account, a cartoon was published showing Theodore Roosevelt "scowling . . . and pounding the air with his fists and exclaiming, 'Why in hell didn't I think of that first!'"

Ellen Kerney

◀ AMERICAN GHOSTS (8:13 *et al.*). In the late eighteenth century the ghost of Eliza Mason Sedgwick made an appearance annually in Stockbridge, Massachusetts. Nathalie Sedgwick Colby gives the history of this apparition in her *Remembering* (Boston, 1938, pp. 15-16). Eliza was the first wife of Theodore Sedgwick. After her death she ap-

peared as in a dream to her husband once each year.

Ellen Kerney

◀ It should be noted that Camptonville is in California, not Nevada, as stated at the last reference. (So, incidentally, is Nevada City.)

M. A. deF.

◀ INFANT-SNATCHING EAGLES (7:153). The belief that eagles can carry off children was current about 1910 in East Orange, New Jersey, according to Victoria Lincoln. She states, in *Grandmother and the Comet* (N. Y., 1944, p. 190), that her grandmother considered a child of five light enough to be lifted by the birds but one of six too heavy.

On the other hand, an article by Dan Mannix ("Bird Blind," *Saturday Evening Post*, May 23, 1942) states that an eagle is able to lift only about four pounds. "Occasionally," he adds, "someone demands to be allowed to shoot eagles because they are supposed to carry off livestock, and even children."

A highly amusing account of a "snatching"—by "a large seabird that we could never place in our little colored book of *Birds of America*"—may be found in Stephen Longstreet's *Nine Lives with Grandfather* (N. Y., 1944, pp. 165-66).

E. K.

◀ AUTHORS' SELF-ALLUSIONS (7:157 *et al.*). In James Huneker's *Painted Veils* (N. Y., 1920) "Mona held in her hand a book of musical sketches by an author unknown to her. It was entitled *Melomaniacs*." *Melomaniacs* is one of Huneker's own books.

W. B. Thomas

« TWENTY-THREE SKIDDOO (8:10). Chekhov uses "twenty-three" with the connotation of mild misfortune. In *The Cattle-Dealers* the guard is made to say:

Whether we set off now or in the morning we shan't be number fourteen. We shall have to be number twenty-three.

E. K.

« TRADITIONAL BOASTS (5:61 *et al.*). Rhodes refers to herself as the "Island of Roses" and the "Bride of the Sun," according to J. N. Cassavis' *A Symposium on the Dodecanese Protesting Italian Oppressions*.

Philhellenus

« MANUSCRIPTS DESTROYED BY ACCIDENT (7:175 *et al.*). Another example is referred to in Arthur Davison Ficke's poem, "Immortals in Exile" (*Selected Poems*. N. Y., 1926, p. 187), the third stanza of which reads:

There walked the postman from  
whose face  
No shock the smile could oust,  
Who lost, beyond our power to trace,  
The sketch of Lessing's "Faust."

Mrs. Henry D. Holmes

« HORSES ON THE STAGE (8:30 *et al.*). *Timour the Tartar* is said to be the vehicle in which horses first actually appeared in a dramatic cast. This play is the work of "Monk" Lewis, and was enacted at Covent Garden in 1811.

A statement equivalent to mine appears somewhere in the critical literature concerning Lewis; I surmise that its being prefaced "is said" caused me to omit its source from notes, made many years ago.

W. B. Thomas

« WOMEN IN MEN'S CLUBS (8:31 *et al.*). The Naval Academy midshipmen's after-dinner speaking club had a lady guest speaker for the first time (March 15, 1948) since its founding thirty-five years ago—Comdr. Eleanor Grant Rigby of Cheshire, Connecticut. Her subject was "Never Underestimate the Power of Women."

I. D.

« "HOUN' DOG CLUB" (8:11). Is there any relation between this organization and the Order of Retired Methodist Ministers and Hound Dogs, in which President Truman once declined honorary membership?

El Perro

« MARY, QUEEN OF SCOTS (7:138). I do not recall the source of my information for the anecdote of Mary, Queen of Scots—I wrote *The Last Home of Mystery* some twenty years ago. However, I have a vague recollection that I came across the story in an old and very rare life of the Queen which a friend had picked up in either Paris or London.

E. Alexander Powell

« FLOATING CHURCHES (7:110 *et al.*). The idea of a floating church or chapel was current in England in 1829, and a reference to it appears in Florence Becker Lennon's *Victoria through the Looking-Glass* (N. Y., 1945, pp. 13-14). She quotes from the February 13, 1829, entry in Charles Greville's diary:

I read a curious thing in the newspapers today. In the Common Council a sum is asked for the maintenance of floating chapels on the Thames. Somebody asks why the sailors don't go to some of the churches on shore. The reply was that nothing

will induce them to go there, and that they will attend divine service on their own element or not at all.

E. K.

« FORBIDDEN-BOOKS REPOSITORIES (4: 109 *et al.*). "Inferno" was the designation at the Boston Public Library in 1901, according to Ferris Greenslet's account in *Under the Bridge* (Boston, 1943, p. 69).

E. K.

« LOCAL WINDS (8:31 *et al.*). A California wind which is called the "Santa Ana" on the Angeles River is known as the "Mono" on the Stanislaus. A description is given on page 133 of George R. Stewart's *Fire* (N. Y., 1948):

. . . if a lot of [cold air] piles up in eastern Oregon, it's going to start sluicing down through these canyons until it fills the Central Valley of California like a bath-tub. . . .

L. L. Moore

### *The Private Press: Work in Progress*

THE QUERCUS PRESS (777 Bromfield Road, San Mateo, California) is at present doing a run of 850 keepsakes for The Book Club of California, and has in prospect a short-title bibliography of Robinson Jeffers.

Theodore M. Lillenthal, his wife, and Edith Van Antwerp are "the three Querci" who set up the press in 1937, using at first a small Vandercook proof press and a few fonts of Bulmer. Not too long afterward they purchased a hand press that had seen long service on the printing of a weekly newspaper—probably in the mining town of Columbia, California. Until very recently this press was unidentified and merely assumed to be an adaptation of the Stansbury Press (*ca.* 1850). But it has now been properly documented and is found to be a Freiheil Press made in Vienna; the suspected age has been fairly well verified. The Quercus "show piece," however, is a proof press used by William Morris, and this, of course, has immense association value; it was, moreover, on exhibition at the Golden Gate International Exposition. Robinson Jeffers' *Two Consolations* was printed on this press.

The "Querci" issued, some time ago, a short-title catalog covering their work between 1937 and 1940. Represented in its twenty-four entries are Robert Nathan, Alexander Woolcott, Sherwood Anderson, William Saroyan, and Clarence Day.

THE DAVE WEBB PRIVATE PRESS (53 Carlisle Hill, Chillicothe, Ohio) is at work on a Scioto Valley scrapbook, a local history piece on the old Union Presbyterian Church, and a pamphlet of legends and myths of Ross and Pike counties.

Mr. Webb makes it very clear that he has never made a pretense of turning out fine-press work. His purpose is to attempt the publication of historical items which in his judgment should be preserved but which no other press would issue. The income from most of the Dave Webb items is very slight—far from enough to break even—but the Press does enjoy the satisfaction of accomplishment. With his wife and eight children he has turned out some 150-odd titles, of which even the Press itself has only a very incomplete file.



AMERICAN  
Notes & Queries

*July, 1948*

VOLUME VIII : NUMBER 4



# Index

(Notes are indicated by [n]; answers by [a].)

"Airmen" _____	56	Limericks, early (a) _____	61
Albatross superstitions (a) _____	60	Literary meeting-places (a) _____	60
Bell legends (a) _____	59	Local winds (a) _____	63
Bergman, Herbert: Note _____	51	Longfellow, Whitman on _____	51
"Bishop" (graphic arts term) _____	57	Mss destroyed by accident (a) _____	63
Boasts, traditional (a) _____	63	Mermaid bibliography (a) _____	63
Book-burnings, American (a) _____	60	Nicknames for Americans abroad (a) _____	60
Bookbinders and whistling _____	57	"Nigger patrol" _____	59
Bryant, Whitman on _____	51	Night shifts (a) _____	60
Buildings remade piece-by-piece (a) _____	63	Pakenham's body, burial of (a) _____	63
"Cigar store Indian": earliest representation _____	56	Panorama in America (a) _____	59
"Comic striptococci" _____	56	"Paper" house (a) _____	59
Curfews in the United States (a) _____	59	"Passion pits" _____	56
Dentists: seated operative procedure _____	56	Photographic strip, coast-to-coast _____	56
"Dixiecrat" (a) _____	61	Pineapple: symbol of hospitality (a) _____	58
"Don Gilberto" (cowboy) _____	57	Poppy-Day originator (a) _____	60
Drift-bottle clues (a) _____	58	"Pork Barrel" bill: early usage _____	57
Dutch oven cookery _____	57	Press in Rowayton _____	64
Elkus Press _____	64	Printers and admission to circuses _____	57
Emerson, Whitman on _____	51	"Queen of Spain has no legs" (a) _____	59
"Fiddler's Green" (a) _____	59	"Sombre" bookbinding _____	58
"Fly-swatter": origin of term _____	56	"Superboys" (jet plane pilots) _____	57
"Funny money" _____	56	Sweet, Bruce D.: printer _____	64
Golden Hind Press _____	64	Tennyson, Whitman on _____	51
Hillbilly singer, first professional _____	56	Token payments for land (a) _____	58
"Hoot owl" ("graveyard shift") _____	60	Trunk-lid decorations (a) _____	58
"Hubba-hubba" (a) _____	61	"Twofer" _____	57
Hugo, Victor, Whitman on _____	51	"Vetsburg" (a) _____	63
"King's-ex" (a) _____	62	Whitman: three uncollected inter-views _____	51
"Kit Carson's Wife's Ride" _____	57	Whittier, Whitman on _____	51

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Whitman in June, 1885: Three  
Uncollected Interviews*

WHITMAN's removal, on March 26, 1884, to the drab little two-story house at 328 Mickle Street, Camden, marked the beginning of what is generally regarded as an eight-year period of quiet, mellowed retirement. His "enemies"—those who disliked his verse—were still clearly identifiable, and so, too, were his admirers. Yet criticism of him as a poet and a man was not only less severe but also less zealous. He had visitors of renown, but his constant followers were neither professional intellectuals nor radically-inclined laborers. Nevertheless, an acknowledged friendship with Whitman placed on one a certain socio-political label that might not be universally acceptable. Henry Seidel Canby, in a description of Whitman's life in the eighties (*Walt Whitman*, p. 345), says that it required, even then, "some courage in the orthodox, or the merely respectable, to enter Whitman's area of free speech." This fact in itself—quite apart from the nature of Whitman's press commitments over this period—should be ample evi-

dence of his unwillingness to ignore social and political developments of the day. The point is reiterated—by implication—in the interviews below. The Whitman of 1885 was, admittedly, a more tolerant figure than the Whitman of the fifties and sixties. And yet it is of interest to catch a cross-section of his latter-day opinions.

The three interviews took place in June, 1885.<sup>1</sup> The first two were prompted by nothing more than the arrival of Whitman's sixty-third birthday (May 31). To the *World* reporter he made it clear that he was "something of a Quaker" and therefore did not "celebrate." The remainder of the verbatim report follows (*N. Y. World*, June 5, 1885):

"A moment ago I was thinking of Victor Hugo. I, like all who are worthy of being called poets, look up to him as the small, stunted trees look upon the grand, gigantic oaks in the center of the forest. His love of comradeship, freedom and human brotherhood made him a poet per se. He seems to me to take the lead in our times.<sup>2</sup> In fact, I believe all poets, however conservative they may be, tend to the same democratic humanitarianism as our great Americans, Emerson, Bryant, Whittier and the others. Tennyson and all the others possess the qualities I have named in common. A poet need not be personally a democrat for his works to have that tendency.

"I have a great admiration for Tennyson. His works are noble.<sup>3</sup> I do not include his poem on the Fleet. He must have been nodding. You know even great Homer nods. Shakespeare, supposed to be the poet of kings and feudalism, is as much the poet of democracy.

"I would like to go on record as hav-

ing a feeling of the utmost friendliness to all my fellow poets. It has been said in the magazines—Stedman did it for one—that I derided all others. That is not true.

"As to my works, I am in a peculiar position. In the strict sense of the word I am still without a publisher. My works 'Leaves of Grass,' and my prose work, 'Specimen Days,' are printed and on sale, but still I am without a publisher. As I grow older I become the more confirmed in my adherence to my original theories. During the past eighteen months I have issued a dozen pieces showing this. The last piece was that on Gen. Grant, in which are embodied all my original theories. You will pardon the egotism of what an old man says, but I have reason to know that my popularity is increasing among the younger generation."

The best part of the second interview, appearing in the Marietta (Ohio) *Register*, June 19, 1885, is given over to descriptions of Camden, the poet's neighbors, and the little house on Mickle Street. Whitman's remarks begin with a discussion of several contemporary literary figures:

*His Views on American Bards.*

"The old poets are dropping off," said Mr. Whitman, continuing the conversation, "Victor Hugo was the last to enter the silent land. Versatile, earnest, brilliant, he was the poet of mercurial France. Too much of a Frenchman for us perhaps, but the better poet of his nation for that. He represented the life which he sang.

"I like to think how natural, simple and pure are the characters of our great poets, Emerson,<sup>4</sup> Longfellow, Bryant and Whittier. Emerson and Longfellow I knew well. Amiability is the word

which best describes their delightful natures. Longfellow visited me here, sat where you now sit, and I quickly learned to love him. Emerson, of whom I saw much, was very like Longfellow in this respect. Simple, sweet natures, each reflected his soul in his song. Whittier I know through his writings and they tell me he is like the others. In these great men I have observed that there was none of the smallness, none of the jealousies, none of the distrusts which some of the lesser literary men allow to creep into their lives and which often show themselves unpleasantly in their works. Still, a poet is none the less a poet because he is obscure. I recognize the poetic instinct in the humblest writer of verse. There is some good in them all. I fancy that the number of those who have poetic ideas is legion. The one who can express what he feels is the exception, the *rara avis* whom the world calls a poet. The light bits of versification which find their way into the current periodicals have some poetry in them. It may not be great nor grand but it is poetry."

*Poetry and Evolution.*

"Will you define poetry?" I asked.

"My young friend you ask me a difficult question. All of us have some idea of what poetry is but which one of us is competent to define it. Define life, the soul, being, and then perhaps you can or perhaps you will have defined poetry. The dim outposts which marked the limits of poetry are receding. A re-adjustment is taking place. Poetry is not what it was because the limits of life and the soul have been altered by the acceptance of even so much of the theory of evolution as can be received by intelligent christians. We now must see life and the soul from a

different and more comprehensive point of view."

The third and most revealing of the group (*Washington Post*, June 28, 1885) is a signed piece. William H. Ballou, Washington newspaperman who had heard of Whitman's proposed visit abroad, went to Camden to solicit a few comments. Again, the first portion, general description, has been omitted. So, too, have the poet's remarks on his health, etc. After a few words on his own tentative title for a book of poems and prose—"Sands at Sixty-seven"—Whitman continued:

"What about the criticism? Why, I may say that it is certain that I do not and shall not fail in either my poetic or prose work to vigorously maintain the same principles on account of which I have been so vigorously attacked. My spirits and energies are, perhaps, more vigorous than ever, and I think I can say that I have not only not grown querulous in my old age, but have more faith and gaiety of heart than in any former period of my life. I think my forthcoming writings will indicate this.

"What about the poetry of the future? Oh, I believe that America is going on her way in the best method that is fitting to her. The great requisite is to establish the basis of a grand materialistic civilization—products, machinery, intercommunication and all that practical modern improvements can achieve, equally spread over our vast domain. I think that the things done during our existence as a people in the past century are just the best that could have been done. Upon these bases in the future and in good time will come an intellectual, literary and artistic development fitting for us. While I am satisfied with the absorption so far of

foreign literary ideals and contributions as nutriment, yet I look forward to the time when poetry and other great imaginative results will be produced in the United States as becoming to them as were the aesthetic products of the classical ages of Greece appropriate to such ages.

"I am somewhat of the opinion that Boston, New York and the Atlantic coast will be but the stimulus or nursery of the great work that may find its local origin in the West. I have said to others that the prairies offer the suggestion of the grandest imaginative works. I have spent some portion of my life on the Western prairies and among the Rocky Mountains. Several of the poems I wrote there, if left out of my works, would be like losing an eye. Sometimes I think my Western experiences a force behind my life work.<sup>6</sup>

"Also the battlefield? Yes, I derived much inspiration from such sources. A large part of 'Leaves of Grass' consists of war poems and a variety of subjects, occurrences on the field at night, or in the woods, a pause, the retreat, the torpor of a hot day in a crowded hospital, a squad of cavalry crossing a ford and a great variety of themes all jotted down at the time and on the spot. For three years I devoted my services to the sick and wounded, my health and strength being all the time perfect. The scenes and sights I met with and of the most realistic description were made the subject of poems and form that section of the book called "Drum Taps." I find it curious how thoroughly these pages are read and accepted in the South and by Confederate as well as Union soldiers. I think it due to the fact that my work was divided equally among rebel and loyal soldiers, and my poetic thought



was consequently inspired by both sides."

When I asked Whitman what he thought of his own work as the poetry of the future he answered vaguely: "It won't do for us to absorb and chew forever on the poetry of the old world of which Shakespeare is the most illustrious model. We must have a great poetic expression from out our own soil and conforming to our public and private life as in the West. The primary materials for poetry are the same forever. My favorite illustration is that of a font of type. Poetry must be set up over again consistently with American, modern and democratic institutions.

"My opinion of other American poets? There is a general idea, and Steadman [*sic*] originated it, that I scorn our other poets. My attitude is eminently respectful. I am a great admirer of Bryant, Emerson, Whittier and Longfellow—these only and proportionately in the order given. I would put Bryant first in many respects. For a long period I placed Emerson at the head of American poetic literature, but of late I have reversed the order and consider Bryant worthy of the leading place on account of a certain native vitality and patriotic character, as well as an odor in his poetry the same as in the woods and by the seashore. Emerson's great points are intellectual freedom, perfect style and real manliness, but the tendency of his writings is to refine and sharpen off till the points are lost.<sup>6</sup> Whittier is especially fervid, rather grim, expressing a phase of Quaker Puritan element in New England history that is precious and rare beyond statement. I think in his old age he inclined to be a little more liberal and to get out of the narrow rut of Puritanic Quakerism.<sup>7</sup> Longfellow as a poet of grace and sweetness

and amiability will always be welcome.<sup>8</sup> I don't know that I have anything to say concerning the great brood of poets springing up who fairly spatter the pages of the press. They often seem to me like the echoes of an echo.

"About politics? I am an optimist. Although I always voted the Republican ticket until the last time, when I staid at home, I am satisfied with the Administration. Cleveland seems to me like a huge wall, great on his impedimenta, as it were. His character is just what is wanted to bring a solid resistance against political corruption.<sup>9</sup>

"My idea of a book? A book must have a living vertebra to hold it together.

"My religion? I should refuse to be called a materialist entirely. I think I combine that with the spiritualistic inseparably in my books and theory. I believe in Darwinianism and evolution from A to lizzard.<sup>10</sup> To satisfy me there must be a combination of modern science with a loftier and deeper theology than anything that has ever been furnished in the past. My belief is that things in our time, politics, religious investigation, sociology—the movements of all are going on as well as possibly could be. There is a certain sort of activity going on, which, if left to continue, all the results that reformers desire will be achieved. Everything is progressing as it should. The result will be a hardening and healthifying of the muscles — a freedom of all these things.

"I don't think America or the age realizes its own unparalleled conditions and virtues. These are as near perfect as they can be in the vast aggregate of people.

"I want to stamp a greater hope and faith—an optimism on the age.

"Some friends say that I think myself attended by the daemon of Socrates and await the instigation of the unseen power before making any move in particular.

"I fear not death. Socrates uttered the greatest truth when he said: 'No evil can befall a good man, whether he be alive or dead.'

"I am an old bachelor who never had a love affair. Nature supplied the place of a bride with suffering to be nursed and scenes to be poetically clothed.

"Twelve years ago I came to Camden to die; but every day I went into the country, and, naked, bathed in sunshine, lived with the birds and squirrels and played in the water with the fishes. I recovered my health from Nature. Strange how she carries us through periods of infirmity out into realm [sic] of freedom and health.

"I write three hours per day, haunt the Delaware river most of the time, am a good liver, not a teetotaler, only regret that I did not cultivate the use of tobacco and have a pipe as a companion and solace for my old age."

Herbert Bergman

1. Clippings of the three interviews are in the R. M. Bucke Scrapbook, Duke University Library.
2. Cf. *The Uncollected Poetry and Prose of Walt Whitman*, ed. Emory Holloway, 2 vols. (N. Y., 1921), II, 53; [Charles] Sadakichi [Hartmann], *Conversations with Walt Whitman* (N. Y., 1895), p. 25.
3. See Harold Blodgett, *Walt Whitman in England* (Ithaca, N. Y., 1934), pp. 122-135.
4. See Herbert Bergman, "Walt Whitman's Literary Criticism" (M. A.

thesis, Duke University, 1947), pp. 70-72, 75, 76, 78-85.

5. In 1848 Whitman went to New Orleans; and in 1879 he visited the West. See Robert R. Hubach, "Walt Whitman and the West" (Ph.D. dissertation, Indiana University, 1943), pp. 74-123, 158-201.
6. See Charles I. Glicksberg, "Whitman and Bryant," *Fantasy*, Vol. 5 (1932), pp. 31-36.
7. For Whitman's opinion of Whitmer's poetry, see *The Complete Writings of Walt Whitman*, ed. Richard M. Bucke, Thomas B. Harned, and Horace Traubel, 10 vols. (N. Y., 1902), V, 9; VI, 291; [Hartmann], *op. cit.*, p. 17; Horace Traubel, *With Walt Whitman in Camden*, 3 vols. (N. Y., 1914-1915), II, 552; Harrison S. Morris, *Walt Whitman: A Brief Biography with Reminiscences* (Cambridge, Mass., 1929), p. 101; Robert R. Hubach, "Three Uncollected St. Louis Interviews of Walt Whitman," *American Literature*, May, 1942, p. 146. For details of the personal relationship, see *Complete Writings*, I, liii; Traubel, *op. cit.*, I, 127; II, 7-8; Thomas Donaldson, *Walt Whitman, the Man* (N. Y., 1896), p. 75; Albert Mordell, *Quaker Militant: John Greenleaf Whittier* (Boston, 1933), pp. 269-270.
8. For Whitman's opinion of Longfellow's poetry, see *The Gathering of the Forces*, ed. Cleveland Rodgers and John Black, 2 vols. (N. Y., 1921), II, 297-298; *Uncollected Poetry and Prose*, I, 134; *Complete Writings*, V, 8-9, 31-33; VI, 291; IX, 156-157; Traubel, *op. cit.*, II, 372, 472; III, 533, 549. For details of the personal relationship, see Traubel, *op. cit.*, I, 129-

- 130; *Complete Writings*, V, 8; Walt Whitman, "How I Get Around at Sixty and Take Notes. (No. 3.) My Late Visit to Boston," *The Critic*, May 7, 1881, p. 116. The last reference contains a sentence ("The good, gentle, handsome old man — the true poet!") omitted in the essay as reprinted in the *Complete Writings*.
9. See Herbert Bergman, "Whitman on Politics, Presidents, and Hopefuls," *American Notes & Queries*, May, 1948, p. 19.
10. Cf. *Complete Writings*, V, 279; John Johnston and J. W. Wallace, *Visits to Walt Whitman in 1890-1891* (London, 1917), p. 127.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"AIRMEN": official name for enlisted personnel (including women) of the United States Air Force, clarified in formal directive of September 3, 1948.   
 "CIGAR STORE INDIAN" IN ITS EARLIEST KNOWN REPRESENTATION: found in an illustration of an early seventeenth-century tobacco shop appearing on the second frontispiece of Richard Brathwaite's *A Solemne Ioviall Disputation, Theoreticke and Practicke . . .* [second title] *The Smoking Age, or, The man in the mist . . .*, published in London in 1617. (For a full description see pages 24-25 of *Gabriel Wells Collection: Part I*, catalog of rare books from the estate of the late Gabriel Wells.)

COAST-TO-COAST PHOTOGRAPHIC STRIP: photographers of the Air Ma-

teriel Command at Wright Field shot 325 feet of film, 390 individual photographs, on a September 1 flight from Santa Barbara, California, to Mitchel Air Force Base, New York, in filming a strip of the United States from coast to coast; the results are said to have set an aerial photographic record.   
 "COMIC STRIPTOCOCCI": the noxious influence of comic strips on children (Ross Valentine, in the Richmond [Va.] *Times Dispatch*, August 18, 1948).

FIRST OF THE PROFESSIONAL HILL-BILLY SINGERS: Vernon Dalhart (whose real name was Marion Try Slaughter), popularizer (and part-composer) of "The Prisoner's Song," his own recordings of which are reputed to have sold 2,000,000 copies. Dalhart died in Bridgeport, Connecticut, September 15, 1948.   
 "FLY-SWATTER": term coined by Dr. Samuel J. Crumbine, who in 1904 was appointed head of the Kansas State Board of Health; he was taking a bulletin—on flies as typhoid carriers—to the printer, one day, and stopped off to watch a ball game, where he heard "sacrifice fly!" and "swat the ball," etc., and immediately decided to call the bulletin "Swat the fly." Only a few months later a man came to him with an instrument that he wanted to call a "fly-bat" and Dr. Crumbine persuaded him to call it a "fly-swatter."   
 "FUNNY MONEY": popular name for the German mark, which since the last days of the war has been so highly inflated as to provoke nothing but ridicule; very recent currency reform has altered this situation (term quoted in a New York *Herald Tribune* editorial, July 8, 1948).

"PASSION PRITS": drive-in movies, so-called in Indianapolis by teenagers (*Time*, July 26, 1948).   
 SEATED

OPERATIVE PROCEDURE FOR DENTISTS: Northwestern University, pioneer in this technique, has, in its 1948 dental school graduates, the first group trained in a special course incorporating this principle. \* \* \* "SUPERBOYS": self-assigned name for the Air Force fliers specially trained to fly jet planes (*New York Times Magazine*, September 26, 1948). \* \* \* "TWOFEER": a coupon that (New York) theater-goers can pick up for nothing, present at a box office of the indicated play, and get two tickets for the price of one; a device used only sporadically over the past few years but during the 1948 summer season adopted by more than half the shows (Murray Schumach in the *New York Times*, August 22, 1948).

## QUERIES

» PROFESSIONAL COURTESY OR POLITIC PRACTICE? Ed Howe's autobiography, *Plain People* (1929), states that there is a saying in the trade that if a printer showed his composing rule, a [circus] showman would let him in free. In rural or small-town areas, where affairs such as circuses were (and are) more casual, less impersonal, was it customary to extend professional courtesy of this kind rather freely—or was this freedom enjoyed only by printers and fostered by the management in its eagerness for a good press, locally? (In the days of hand-set newspapers, a traveling performer was at the direct mercy of not only an editor-publisher but even an enterprising compositor.)

W. K.

» "BISHOP." What is the graphic-arts connotation of the word *bishop*? And

how—in that precise application—is the expression correctly used?

Arthur Rushmore

» "DON GILBERTO." In Frederic Remington's *Pony Tracks* there is a reference—in the section called "Outpost of Civilization"—to the cowboy "Don Gilberto" or John Gilbert, who from 1879 to 1895 operated the San Jose de Bavicora ranch in southern Arizona. Very little, it seems, is in print on this character, and I should like to know of further mentions of him.

J. B. R.

» "KIT CARSON'S WIFE'S RIDE." Where can one find the text of the poem called "Kit Carson's Wife's Ride"?

L. T.

» EARLIEST "PORK BARREL" BILL. According to the *DAE*, the first bill to which the term "pork barrel" was specifically applied was the Rivers and Harbors Bill of 1916. Can somebody cite an earlier use of the term, in this application?

J. H.

» DUTCH OVEN COOKERY. Is anything known of the way in which food was arranged in a Dutch oven? The dishes requiring the hottest fire or longest cooking time might have been the ones which the colonial housewife would want to remove first, leaving the dessert inside. How was this awkwardness avoided—what was the accepted method?

M. H.

» WHISTLE WHEN YOU DROP IT. A binder of my acquaintance, who received his training in Switzerland, al-

ways whistles when he drops a tool and expects other workers in the shop to do likewise, thus maintaining a tone of alertness in the entire establishment. Are there other practices of this kind—among bookbinders and printers—promoting shop efficiency?

*Bibliopegicus*

» "SOMBRE" BOOKBINDING. What is "sombre" bookbinding?

B.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« TOKEN PAYMENTS FOR LAND (7:122 *et al.*). Old St. Peter's Church in Middletown, Pennsylvania, paid its annual rental for land, one grain of wheat, in mid-June. It was paid with due ceremony to a descendant of George Fisher, from whom the church grounds were purchased in 1764 for seven shillings sixpence and an annual grain of wheat.

On June 13, 1948, the tenth annual payment of one red rose was made as rental for Trinity Episcopal Church, Ambler, Pennsylvania. The church was built in 1901 by Dr. Richard Mattison and his wife, and on his death was deeded to the diocese with the proviso that the congregation pay the annual rose rental. This differs from the usual pattern in being a twentieth-century, rather than an eighteenth-century, compact, and in concerning a building instead of land.

W. L. Werner

« TRUNK-LID DECORATIONS (8:43). I remember a trunk, made about 1840, with a print pasted on the lining of the

lid. As late as 1900, Seward Luggage Manufacturing Company, Inc., of Petersburg, Virginia, which under another name was founded about seventy-five years ago, produced a line of ladies' trunks featuring high quality lining and pictures pasted on the inner lid (some-what later the illustrations were printed directly on the lining).

Before the appearance of wardrobe trunks, ladies sojourning at summer resorts often kept these old elaborate trunks in their rooms, leaving the lids up and the tray-tops down, as improvised dressing-tables. This may account for the market for trunks of this description.

C. E. G.

« DRIFT-BOTTLE CLUES (7:158 *et al.*). Six letters, sealed in a tin can, were thrown overboard from the tanker "Marine Leader" off the coast of Florida on May 28, 1948. On September 13, 1948, the can drifted ashore on the Isle of Lewis, on the northwest coast of Scotland, according to a United Press dispatch. The enclosed letters were mailed back to the Americans who had launched them in May. It was estimated that the can had drifted forty miles a day on its voyage.

K. J.

« PINEAPPLE AS SYMBOL OF HOSPITALITY (8:31 *et al.*). The pine cone, often wreathed with leaves—particularly vine leaves—was a very common ornament in classical and neo-classical architecture. When set on a staff, encircled with vine-leaves, it was an attribute of Bacchus, and was called a thyrsus. This, of course, was long before the discovery of "pine-apples," which are native to the Western Hemisphere. In the later decora-

tions, most of the so-called pineapples look more like pine-cones. And even where pineapples are clearly depicted, it would seem that the connection with hospitality, where it existed, was carried over from the earlier association with the god of wine and feasting.

Roland Gray

« FIDDLER'S GREEN (2:181). Gen. Jonathan Wainwright has named his two-story white stucco house in San Antonio "Fiddler's Green," after the mythical heaven to which the souls of all cavalymen are supposed to go.

L. T.

« "... THE QUEEN OF SPAIN HAS NO LEGS" (8:28). It is my impression that the phrase "The Queen of Spain has no legs" has figured in several anecdotes, similar to the one at the last reference. I have heard it told that the Queen was never allowed to walk even a short distance—at any rate out of doors. And when, for instance, she alighted from her carriage at the entrance to the palace, she was carried in a chair up the steps and through the door. The official explanation was that she "had no legs."

Roland Gray

« CURFEWS IN THE UNITED STATES (7:170). I have heard that the ante-bellum "nigger patrol," formed to enforce the curfew on large plantations, is still in force in some parts of the Deep South—on large corporate farms employing thousands of Negroes.

T. E.

« BELL LEGENDS (8:15 *et al.*). When the Highland, Mississippi, Methodist Church needed a bell, its pastor, the Rev. R. L. Langford, succeeded in get-

ting one from a discarded locomotive of the Southern Railroad. Other churches learned of the gift, and now eighteen bells which formerly were used on locomotives are calling people to worship.

T. E.

« THE PANORAMA IN AMERICA (7:171 *et al.*). The *Pennsylvania Packet and Daily Advertiser* for January 12, 1787, contained an advertisement of "Mr. Peale's Exhibition of Moving Pictures, with Changeable Effects," which was to be held every Tuesday and Saturday evening. The entertainment evidently consisted of several scenes, separated by "Vocal and Instrumental Music." Tickets for the show, costing 3s 9d, were on sale by "Mr. Charles and James Peale, in Lombard Street."

The advertisement did not describe the nature of the entertainment, but an additional paragraph in the same edition of the *Packet* indicated that certain intricate machinery motivated the scenes. The mechanism was not fool-proof for there also appeared an apology for the number of delays and breakdowns in the performances—together with a lament that attendance at the shows was not high.

Edwin H. Carpenter, Jr.

« "PAPER" HOUSE (7:138). The claque in Vienna is discussed at length by Joseph Wechsberg in *Looking for a Bluebird* (Boston, 1945).

There is at least a fictional reference to the American practice in Anzia Yezierska's *Hungry Hearts* (Boston, 1920, p. 201). From the story called "The Fat of the Land":

Hanneh Breineh's face lit up, and her chest filled with pride as she enu-

merated the successes of her children. "And my son Benny he wrote a play on Broadway and he gave away more than a hundred free tickets for the first night."

E. K.

« ALBATROSS AND SUPERSTITION (6:155 *et al.*). Some "evidence that present-day seamen have cast away yesterday's superstitions" appears in Lowell Thomas' *Count Luckner, The Sea Devil* (N. Y., 1927). Luckner was saved from death by drowning when an albatross kept him afloat (pp. 23-24), and he repeatedly mentioned his good fortune. In a later section of the book (p. 75) there is a record of various superstitions connected with the albatross.

E. K.

« AMERICAN BOOK-BURNINGS (6:138 *et al.*). There is a very early illustration of a mass burning in the records of the eighteenth-century Yazoo fraud, involving the disputed Yazoo Lands (stretching across the present states of Mississippi and Alabama). Spanish claims, Federal claims, and the Georgia Legislature's bold authorization for sale to three private companies all came to a head in a scandal of no small proportions. When the Yazoo acts were finally repealed by the Georgia Legislature (largely through the efforts of Andrew Jackson) all the papers were publicly burned in the State House Square, Louisville, the Georgian capital, on February 13, 1796. It is traditionally reported that the papers were lighted by "the rays of the sun, focused by a glass held in the hand of General Andrew Jackson himself" (*see* the historical piece on the frauds in Goodspeed's *The Month*, May, 1948). One—at least—of the

documents escaped the flames: the petition drawn up by the Virginia Yazoo Company, eight folio pages bearing signatures of Patrick Henry and his associates. (This piece was evidently recently sold by Goodspeed's Book Shop, Boston.)

H. P.

« NIGHT SHIFTS (6:46 *et al.*). Workers in the oil refineries of Oklahoma have their own term for the "graveyard" or midnight-to-eight shift. It is "hoot owl." The annotation in Arthur King's "Oil Refinery Terms in Oklahoma" (*American Dialect Society Publication* No. 9, April, 1948) states that the shift is "so unpopular that any opprobrious name is suitable."

G. P. W.

« NICKNAMES FOR AMERICANS ABROAD (6:109 *et al.*). To the Germans in postwar Berlin, the Americans of the occupying forces are known as "Amis," according to an article in the *New York Times Magazine*, August 15, 1948.

B. K.

« LITERARY HANGOUTS (6:14 *et al.*). The café Tabourey, located at 20 rue de Vaugirard, is mentioned in *L'Intermédiaire des chercheurs et curieux* (April 20, 1909), as a famous literary rendezvous for Parisians in the nineteenth century. This same source, evidently, would yield numerous other references to literary and political cafés.

L. S. T.

« POPPY-DAY ORIGINATOR (4:24 *et al.*). There appears to be more than one claimant for this title. A short obituary account of Mrs. Mary Hanecy, who died in Milwaukee on September 11,

1948, credits her with creating the idea. According to this piece, paper flowers, representing Flanders poppies, were used in May, 1919, as decorations at a Milwaukee reception for returning veterans. Mrs. Hanecy noticed that men were taking the poppies for their lapels and leaving coins on the table. She was afterward officially cited by the American Legion for originating the idea of *selling* the poppies, as a fund-raising scheme for the benefit of needy veterans.

If Moina Michael, mentioned at the last reference, actually wore "the first poppy" on Armistice Day, 1918, the two reports are contradictory.

E. T.

« "DIXIECRAT" (8:26). Gov. J. Strom Thurmond of South Carolina, in decrying the use of the term "Dixiecrats" for "States Rights Democrats" (New York Times, September 5, 1948), asserted that Bill Weisner, telegraph editor of the Charlotte News, was the originator of the term. He was writing a headline, said Governor Thurmond, on a story about the States Rights Democrats; the longer designation would not fit; the shorter would. (Weisner evidently first thought of using "SRD" but was afraid that opposition politicians might make capital of it—turning it into "Standing Room Democrats," etc.)

R. A.

« "HUBBA-HUBBA" (7:173 *et al.*). There are two follow-up pieces on *hubba-hubba* in the December, 1947, issue of *American Speech*. Both are, in part, commentaries on the theories advanced by A. D. Weinberger in an earlier issue of the same journal.

In the first, David D. Maurer states

that his own findings confirm several of those of Mr. Weinberger—that the expression seems first to have been popular among Air Corps personnel; that there is a "strong scent of athletics . . . in the early history of the term"; and that there is a tendency to place its first use in Florida. Moreover, a young Chinese who knows American slang will give *hao-pu-hao* (or *hao-bu-hao*) as a translation of *hubba-hubba*; and there is evidence of the fact that *hubba-hubba* was used by new replacements in the China-India theater in 1945 to answer the *hao-pu-hao* of the Chinese (and vice versa); yet people who had been in China for some years regarded *hubba-hubba* as a "stateside innovation."

The second correspondent, John Lancaster Riordan, feels that Weinberger overestimated the term's relation to the Spanish *habla! habla!* (speak! speak!). The two connotations, he says, are quite different; and, he adds, it seems unlikely that the "tenacious Spanish *l* of *habla* would drop out in American slang." Finally, the *h* in *habla* is silent; in *hubba*, aspirate. It is also suggested that the term might be related to the Spanish *húbi!* (hurry, hurry!) or *haber* (to have).

T. O.

« ONE OF THE FIRST LIMERICKS? (7:63 *et al.*). That the Limerick itself can be regarded as folklore is, I believe, a point open to question. The ease with which any facile writer can produce one suggests that the form itself is not folklore. Admittedly, many Limericks date back a generation or more and have been passed on by word of mouth; for the most part, these are bawdy (indeed, it is the bawdy which seems to be the real province of this form). In



considering two closely allied points—the Limerick in its early or original form and the Limerick as folklore (or not)—the matter of what was written *about* should carry some weight.

As for form: I believe that an examination of a large body of Limericks would show that there is a true norm and that variations from this are the result of faulty oral transmission or a bad ear for meter. A precise definition of the metrical form should be agreed upon before any discussion of the Limerick is possible (it seems always to have five lines, but the number of metrical feet per line varies). I suggest this arrangement as standard:

```

o — o o — o o —
o — o o — o o —
  o — o o —
  o — o o —
o — o o — o o —

```

In substance it should parallel the epigram—although the epigram is usually, if not always, directed at an individual, while the Limerick has a less specific application.

For my own amusement I have paraphrased the famous translation of the epigram of Martial (*Martial*: I, 32), attributed to Tom Brown, in the form of a Limerick:

The Dean of the college was Fell,  
Whom I never could like very well;  
Yet I never could say  
Why I felt just that way—  
I just couldn't like Doctor Fell.

Professor Paul Nixon (*Martial and the Modern Epigram*. N. Y., 1927) quotes from the seventeenth-century English poet William Walsh the following rhyming definition of an epigram:

An epigram be—if right—  
Short, simple, pointed, keen, and  
bright,

A lively little thing!  
Like wasp with taper body—bound  
By lines not many—neat and round,  
All ending with a sting.

(This is a free rendering of a Latin couplet by an unknown author; see *Encyclopaedia Britannica*, 14th Ed.)

True enough, the Limerick does not necessarily have a sting in its tail, but it should have a surprise ending with a flip—as does this one:

There was a young man from Racine,  
Whose dreams were absurdly obscene;  
His friends then employed  
A disciple of Freud,  
Who cured him—which I think was  
mean.

Finally, I suggest that an examination of the best Limericks will show that their endings are masculine, not feminine. The feminine ending of the last line lets one down.

*Verso*

“KING’S-EX” (8:14 *et al.*). I am told that schoolboy use of this term requires crossing of the fingers (index and middle) at the moment of utterance. (I do not remember that we did this, and sometimes, surely, it would not have been feasible.) That would seem to support C. E. G.’s explanation. There remain, however, the problems of determining (a) how the word acquired force by speech alone; (b) how, assuming such an origin as C. E. G. postulates, it has survived as an American schoolboy’s charm.

W. B. T.

« "VETSBURG" (8:26). Temporary housing for married veterans at Brown University is known as "Browntown."

W. Easton Louitt, Jr.

« GENERAL PAKENHAM'S BODY (1:137 *et al.*). A piece in the May 10, 1948, issue of *Time* gives a keg-of-rum version very much like that associated with General Pakenham's remains. Here, however, the body is that of Zebulon Montgomery Pike, slain by the British at the capture of York in the War of 1812. It was shipped back to his home, Sackets Harbor, New York, in a hog-head of whiskey. When the cemetery in which it was interred was moved in 1909, one of the bodies, it was discovered, had apparently been submerged in alcohol in a metal casket. The casket's top was broken in disinterment and the body, exposed to the air, quickly disintegrated.

Charon

« NEW BUILDINGS FOR OLD (8:44 *et al.*). It was years ago, I believe, that the courthouse in Newfane, Vermont—said to be one of the very finest structures of its kind in New England—was taken apart on Newfane Hill, transported to the valley, and there reassembled.

Frank Weisenkamp

« TRADITIONAL BOASTS (8:47 *et al.*). A number of Illinois towns make very broad boasts. Hoopeston calls itself "The Sweet Corn Capital of the World." Harvard is "The Milk Center of the World"; and Galena is "The Switzerland of America." Moline is "The Farm Implement Center of the World"; and Sterling-Rock Falls is known as "The Heart of American Hardware."

B. V.

« MERMAID BIBLIOGRAPHY (7:107). Sidney de la Rue, in a discussion of the Liberian attitude toward manatees in his *The Land of the Pepper Bird* (N. Y., 1930), supplies a short description of these animals and states that they are "believed to have inspired the legend of mermaids." In his judgment, however, a sailor would have to be a long time at sea before he could possibly visualize in them the traditional beauty of mermaids!

E. K.

« MANUSCRIPTS DESTROYED BY ACCIDENT (7:175 *et al.*). Mendelssohn once lost one of his manuscripts—the violin concerto?—in a London cab, and immediately reconstructed the entire score from memory. Later the manuscript was recovered and found to be exactly like his reconstruction.

Miriam Allen deFord

« LOCAL WINDS (8:31 *et al.*). South of the James River—where since colonial days colloquialisms have often differed from those of the section north of the River—"sora wind" was at one time the common name for the September northeast wind, more commonly known as the "equinoctial," from its supposed occurrence at the time of the autumnal equinox. (Weather statistics, incidentally, show that the relationship between the two is less direct than is generally believed.) The sora piles high tides over the marshes—"sora tide"—and creates conditions most favorable to sora shooting. Superstitious people used to believe that the wind brought sora to the region.

I myself have not heard the term used, however, in fifteen years or more.

C. E. G.

## *The Private Press: Work in Progress*

THE PRESS IN ROWAYTON (Box 10, Rowayton, Connecticut), conducted by Bruce D. Sweet, is putting the final touches on *The Iron Hand Press in America*, by Ralph Green, the first in a series of subscription publications. Accurate research on this phase of the graphic arts has, it is felt, been noticeably neglected; and the forthcoming monograph undertakes to cover matters of principal types of presses built, list of manufacturers, dates of operation, etc. It will also carry Robert Galvin's excellent illustrations of hand presses. The volume is being set in Bulmer on Tovil handmade paper and printed on an iron hand press; the edition is limited to 160 copies, of which only a hundred are for sale (prior to publication [October], \$2.50).

Sweet founded the Press in Rowayton in April, 1947, when a Baby Reliance hand press, owned by H. K. Weed, was removed from St. Paul's Priory in Keyport, New Jersey, to its present headquarters in Rowayton (it is No. 743 made by Schniewind in Chicago, 1902). Over the past months the Press has profited by the permanent loan of type from Robert Stumpf, proprietor of the Thumb Print Press; and miscellaneous equipment has meantime been assembled, by gift and purchase.

---

THE GOLDEN HIND PRESS [see January, 1947, *AN&Q*] has just finished setting type for a new (Harper) edition of Roark Bradford's *How Come Christmas*. Peter Burchard has done the line drawings. Type is 18-point Cloister Oldstyle. The book will be bound in three-color printed paper over boards and will have a three-color wrapper. The Press is also working on a new illustrated edition of a Mark Twain item; this for next year. Arthur Rushmore reports, too, on a number of recent type accessions: Thorne Shaded and June, in three sizes each; and five new borders from very old matrices, all in the possession of The Caslon Foundry in London and imported through Stephenson and Blake, Inc., of London. Rushmore himself has been working, over the past year, on his new technique for printing direct from natural objects (see current issue of *Print*), and both the Museum of Natural History and the New York Botanical Garden have run shows of these closely-detailed representations.

---

THE ELKUS PRESS [see April, 1947, *AN&Q*] reports on the completion of *Beethoven's Will and Other Papers* (1st Codicil, letter to Court Councilor Dr. Bach, 2nd Codicil, Inventory, and Epitaphs). This is hand-set in 14-point English Baskerville with 24-point Typo Upright and 24-point Beton Open. The invitation to Beethoven's funeral—done in black and gold—is used as a frontispiece; headings are in brown; 17 pages (8¾ by 5⅞); bound in light brown paper covers; hand-sewn. The edition has been limited to 250 copies, of which about fifty are still available (dollar each).



AMERICAN  
Notes & Queries

*August, 1948*

VOLUME VIII : NUMBER 5



# Index

(Notes are indicated by [n]; answers by [a].)

<p>"Andy's Fire-escape" ..... 70</p> <p>Banyan Press ..... 80</p> <p>"Bloody Breathitt" (Breathitt County, Ky.) ..... 71</p> <p>Book-burnings, American (a) ..... 74</p> <p>Books, forbidden, repositories for (a) ..... 76</p> <p>Bottle messages (a) ..... 75</p> <p>Buildings remade piece-by-piece (a) ..... 73</p> <p>Bunyan tales, first publisher of ..... 70</p> <p>Ceremonies, traditional, in honor of new buildings (a) ..... 79</p> <p>Civic pride, publicity "guarantee" involving (a) ..... 75</p> <p>Curio houses (a) ..... 78</p> <p>Curve ball, originator of the ..... 70</p> <p><i>Face upon the Floor, The</i>, D'Arcy's ..... 71</p> <p>Finish, long-wear (a) ..... 79</p> <p>Flags, national, popular names for ..... 72</p> <p><i>Genocide</i>: further defined ..... 78</p> <p>Hillway, Tyrus: Note ..... 68</p> <p>Hoky-poky (a) ..... 77</p> <p>Horses on the stage (a) ..... 75</p> <p>"Hypergolic" ..... 70</p> <p>"Ill clothed, ill fed . . ." ..... 71</p> <p>"Jno.," origin of ..... 76</p> <p>John, Stephen William; writer on pisé (a) ..... 72</p> <p>Jones, Casey: Kentucky home of ..... 70</p> <p>Jones, Joseph: Note ..... 68</p> <p>"Kee, kee," with gesture (a) ..... 76</p> <p>"King's-ex (a) ..... 73</p> <p>Lukens, Henry Clay, and an allusion to Melville in 1890 ..... 68</p> <p>McAtee, W. L.: Note ..... 69</p> <p>McConnell, George: originator of the curve ball ..... 70</p>	<p>Mabbott, T. O.: Note ..... 67</p> <p>Mayors, unofficial ..... 71</p> <p>Melville cited as a "humorist" in 1890 ..... 68</p> <p>Millionaire, first, in West ..... 70</p> <p>Names, Christian, with a stigma (a) ..... 73</p> <p>"Newland" (Newfoundland) ..... 70</p> <p>Newspapers, American, abroad (a) ..... 77</p> <p>October House ..... 80</p> <p>"Operation Vittles" ..... 70</p> <p>Panorama, notes on preparation of the (a) ..... 79</p> <p>Platen Press ..... 80</p> <p>Poe, Edgar Allen: unrecorded texts of two poems ..... 67</p> <p>"Right as rain" (a) ..... 75</p> <p>Shorthand systems, personal (a) ..... 79</p> <p>Slaves, freeing of, under Mosaic law ..... 73</p> <p>"Sparrow war" of the seventies (and beyond) ..... 69</p> <p><i>Stage and its Stars, The</i> ..... 70</p> <p>Sweepstakes, natural ..... 77</p> <p>Tarot cards in fiction ..... 71</p> <p>"Thirty," notes on early use of ..... 78</p> <p>Thornycroft Press ..... 80</p> <p>"To One in Paradise," Poe's ..... 67</p> <p>Towns, self-deriding ..... 71</p> <p>Trains, narrow-gauge ..... 76</p> <p>Watling, Belle, prototype of ..... 70</p> <p>Whales, beaching of ..... 68</p> <p>Whales, popular ignorance on sub- ject of ..... 68</p> <p>Whitman, Walt, parodies of his verse (a) ..... 74</p> <p>Women in Men's Clubs (a) ..... 74</p> <p>Women on paper money (a) ..... 76</p>
---	--

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

### *Unrecorded Texts of Two of Poe's Poems*

DURING POE's lifetime his poems enjoyed considerable popularity in the newspapers, where they were often reprinted. The significance of such reprints is slight, except when the text was authorized by the poet himself. Many unauthorized reprints have been noticed by bibliographers. But, curiously enough, no notice has been taken of two texts which have interest of a special kind: one because authorization cannot be established with certainty; the other because it is clear that the text was not authorized even though it appeared in a paper with which Poe had connections.

The first is to be found in the Philadelphia *Saturday Evening Post* for January 9, 1841 (p. 4, col. 1). It is a version of "To One in Paradise," and follows the text as it appeared in *Tales of the Grotesque and Arabesque* (1840; actually out late in 1839) — with a slight exception, i.e., that the first line reads "Thou wast that all to me, love," which is characteristic of its appearance as a separate poem; versions included

in the various authorized printings of the tale called "The Assignment" (earlier, "The Visionary") usually read, "Thou wast all that," etc. The poem as printed in the *Post* also bears a title not found elsewhere at all, namely, "To One Beloved."

Poe was not yet editor of *Graham's Magazine*, but he was in touch with Graham, who ran the *Post* at the time. The fact that the poem is unsigned and appeared so soon after the collected volumes of "1840" would suggest that it was mere filler selected by the Editor of the *Post*. But the single textual change is unexpected; it was either an accident—and an odd one—or represents a deliberate change by the author. If the version was authorized, the title presumably was also. We have thus a possible new variant title for this very famous poem. Fortunately, this in no way affects the problem of the final text of the poem, for I confess that it seems very doubtful that authorization can ever be established.

The second text is one of the poem "Lenore." It appears in the New York *Evening Mirror*, November 28, 1844. The poem had been found—without the name of the author—by "Amelia" (the poetess Mrs. Welby), and she had sent it from Kentucky to N. P. Willis, asking if he was the author. Willis denied authorship and could not identify the poem, but reprinted the lines admiringly.

All of this seems a bit odd in view of the fact that Poe had begun at that time to write occasionally for the *Evening Mirror*—but it is obvious that he could hardly have been around the office on November 27 or 28, 1844. Moreover, it is amusing to recall that Poe criticized Mrs. Welby very kindly and

was on the best of terms with Willis, and yet neither of them, apparently, was well up on Poe's verse at that juncture.

T. O. Mabbott

### Melville: A "Humorist" in 1890

THE MELVILLE legend is given to brooding over Melville's obscurity at the time of his death in 1891. It is quite true that he was held in little enough regard at that time—so little, in fact, that even a passing reference to him seems far more significant than a mention of Hawthorne or Poe or Whitman. (Yet even on the matter of critical neglect there are now conflicting opinions.) Evidence, however, that someone still remembered him during this period is shown by an allusion in Henry Clay Lukens' article "American Literary Comedians" appearing in *Harper's*, April, 1890. Melville is here listed among humorists of minor rank who were recalled as active writers in the years 1840-1860: "... A. Oakley Hall ("Hans Yorkel"); Edward Sandford; Herman Melville; John Keese; Jonathan F. Kelley ("Falconbridge") ..."

Lukens (as "Erratic Enrique") was a practicing humorist himself and seems to have known everyone connected with the craft. Other more lustrous names than those immediately associated with Melville appear among the indiscriminate listings.

Lukens' "tenacious memory" dredged from the depths so many forgotten names that his article has what Mark Twain termed a "mortuary" tone (applied by Clemens to a pirated anthology of humor, bearing, in copyright, his own official blessing—a "cemetery," he called

it). No great significance, therefore, attaches to this mention of Melville, unless it is to remind literary historians that Melville was, among other things, a humorist.

Joseph Jones

### The Unknowns in Whale-Lore

NEWSPAPER reports, early in October, of the beaching of some forty whales in Florida serve as a good illustration of the considerable ignorance which now prevails, even among scientists, with respect to the whale.

Stories from Crescent Beach, Florida, on October 7, referred to the phenomenon as "an apparent mass suicide." When some of the whales were towed out to sea, said the dispatches, they persisted in returning to the shallows and soon died. On the day following, papers carried another story offering a different explanation. Here it was held that the whales had been trailing a school of small fish. When they found themselves in shallow water, with possibly a receding tide, they became panic-stricken and confused. They were stranded behind sand bars and died.

A number of years ago I began a study of the whale as a means of determining the accuracy of Herman Melville's cetological information in *Moby-Dick*. In the course of my investigations I soon learned that very few trained naturalists have actually made a firsthand study of the whale. The only really well-informed specialist I met was an amateur zoologist, Lt. Col. Eugene S. Clark of Sandwich, Massachusetts. Colonel Clark has had, on several occasions, an opportunity for studying the whale at close quarters, has photographed all parts of the whale's anat-

omy, and has dissected a number of specimens. From him I learned why whales occasionally beach themselves.

Almost invariably the whale that swims into shallow water is a sick whale. Since he breathes air through the top of his head, he really comes to shore to save himself from drowning. A fish, of course, will die from lack of oxygen when stranded; but a whale takes his oxygen direct from the air, and when sick he seeks a place where he can rest without sinking below the surface. When towed out to sea he returns for self-protection to the shallows. Beached whales usually die, not as a result of the beaching but as a result of a previous injury or illness.

So far as the Florida beaching is concerned, it is too late, as Colonel Clark points out, to examine the whales for any possible signs of disease. He offers only one tentative suggestion: that the presence of "killer whales"—a common phenomenon—may have deterred the beached whales from returning to deeper water. It would, he adds, be quite impossible for anybody not on the scene at the time of the beaching to produce an authoritative explanation.

*Tyrus Hillway*

### *The "Cussed Sparrer"*

ALTHOUGH a warning of the probably undesirable consequences of the introduction of the English sparrow was published as early as 1867, the so-called "sparrow war" did not begin until 1874. This verbal engagement between opponents and proponents of the bird continued until 1889, when salient arguments (plus some new matter) were incorporated in *Bulletin 1* of the U. S. Department of Agriculture. Since that day there have been various local efforts

to control the numbers of this species, but the rhetorical clashes have receded.

Name-calling, a prominent feature of the sparrow war, is the subject of this brief note. Critics capitalized on the dislike of outlanders by labeling the bird an "impudent foreigner" and a "wily exotic." It was referred to also as an "exotic tramp" or "sparrow tramp," and, following the Anglophobe line, came "British sparrow," "cockney sparrow," "Englisher," and "John Bull" (as well as "insolent and garrulous Britisher," further castigated as "a thief, a robber, a murderer, a usurper, and a general cussed Britisher").

The offenses prompting these strictures were aggression of the sparrows on native birds, damage to garden and other crops, and pilfering of chicken feed, all apparently more noticeable in the initial period of increase and spread of the species than today.

Departing from the foreign slant, lampooners wrote of the "mobbing sparrow" as a "rough among birds," a "rowdy nuisance," a "Phillistine and a barbarian," and a "dirty pirate." "Thievish little rascal" and "despotic tyrant," "parasite," "hoodlum," "tramp," and "gamin" were additional epithets, crowned by such sweeping designations as "winged vermin," "avian rat," "feathered rat," "rat of the air," and "Prince of Pests." One of the war-makers, perhaps becoming faint-hearted, referred to the sparrow as a "white elephant," presumably a burden not easily disposed of. And from the evidence of our senses, he was far more right than the many who cried "The sparrow must go!" For he is far from gone. Nor is he, in the stricter sense, a sparrow. He is a weaverbird.

*W. L. McAtee*



## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"ANDY'S FIRE-ESCAPE": a Presbyterian church in Pittsburgh, Pennsylvania, originally financed by Andrew Mellon.   
 "CASEY" JONES HOME: Cayce, Kentucky, the boyhood home of John Luther Jones, famous engineer of the Mobile & Ohio Railroad who died near Vaughn, Mississippi, with his hand on the throttle of the "Cannon Ball," on April 30, 1900.

FIRST PUBLISHER OF BUNYAN TALES: Dr. Homer A. Watt, sixty-four, head of the English Department, New York University, died in New York City, October 4, 1948; he became interested in the Paul Bunyan legends when he was an instructor at the University of Wisconsin, 1909-1916; his *Legends of Paul Bunyan, Lumberjack*, issued in collaboration with Bernice Stewart, and published by the Wisconsin Academy of Arts and Letters, is believed to be the first published collection.

"HYPERGOLIC": rocket propellant combinations that are self-igniting, as opposed to fuels that must be "sparked" to start the firing process (New York *Herald Tribune*, September 25, 1948).   
 "NEWLAND": newspaper-headline writers in Canada have simplified "Newfoundland" to "Newland"; the residents of the colony are called "Newlanders"; an earlier contraction to "Newfie" was dropped when Newlanders objected (AP dispatch, October 13, 1948).

"OPERATION VITTLES": U. S. Air Force Berlin "air lift."   
 ORIGINATOR OF THE CURVE BALL: George Mc-

Connell, ninety-three, who is said to have originated the curve ball in baseball over seventy years ago, died October 10, 1948, in Los Angeles; when he was a youth in Yreka, California, he decided that the English put on a billiard ball could be applied equally to a baseball; some ten years ago he was honored at the Polo Grounds in New York City for his contribution (New York *Herald Tribune*, October 12, 1948).

## QUERIES

» "THE STAGE AND ITS STARS." I would like to locate the copy of *The Stage and Its Stars*, edited by Paul Howard and published by Gebbie & Co., of Philadelphia, which was once in the possession of Mr. L. Stoddard Taylor of Washington, D. C. The two large volumes are three-quarter bound, and the name or initials of the owner should be lettered on the spine.

J. G. M.

» FIRST MILLIONAIRE IN THE WEST. John Wesley Hunt, prominent resident of Lexington, Kentucky, in the early nineteenth century, is said to have been the first millionaire west of the Alleghenies. His reputation may have been due largely to the sumptuous home he erected in Lexington, now known as the John Hunt Morgan home after the famous Confederate general who once lived in it. Since the proof backing Hunt's claim is not entirely conclusive, I would like to know whether any other early western "millionaire" disputes his title.

» PROTOTYPE OF BELLE WATLING. The well-known sporting house run by

the late Belle Breaden in Lexington, Kentucky, is said to have been the prototype of Belle Watling's establishment in *Gone With the Wind*. What element of truth is there in this statement?

*Transylvanus*

» BLOODY BREATHITT. Who gave Breathitt County, Kentucky, its now inseparable adjective? Did it come from the Hargis-Cockerell feud of fifty years ago? And who said "Good-by, God, I've gone to Breathitt"?

*L. S. T.*

» DRAMATIZATION OF "THE FACE UPON THE FLOOR." On August 26, 1904, H. Antoine D'Arcy deposited for copyright *The Face Upon the Floor; Drama in Four Acts*. This was a dramatization of his famous poem [ca. 1904] of the same title but popularly and incorrectly known as "The Face on the Bar-Room Floor."

I have been unable to find out whether the play was ever produced, and would welcome information on this point.

*L. A.*

» "ILL CLOTHED, ILL FED . . ." In H. G. Wells's *The New Machiavelli* (1910), I am told, the phrase "ill clothed, ill fed and ill housed . . ." appears. These are the words, it will be remembered, that the late President Roosevelt used so effectively at the height of the New Deal. I would like to know whether Roosevelt borrowed them from Wells or from some other earlier source. Or is it assumed that they were original with him—quite independently?

*D. M.*

» TAROT CARDS IN FICTION. I would like to know of short stories and novels in which tarot cards are given a significant mention. These fortune-telling cards play a role in Henry Morton Robinson's *The Great Snow*, in Helen Simpson's *Cups, Wands and Swords*, and in W. L. Gresham's recent *Nightmare Alley*. There must, of course, be others.

*S. C. Gross*

» UNOFFICIAL MAYORS. There is, I have read, in New York's Chinatown an unofficial mayor—a patriarch who fills an extra-legal role in the social life of the community. There is likely to be, I suppose, such an "office" in any city where there exists a large neighborhood differing in background and language from the American majority. I should like to know of other instances of "unofficial mayors" in American cities.

*T. V. Taylor*

» SELF-DERIDING TOWNS. It is said that the inhabitants of Mol, a remote peninsula on the east coast of Jutland, concoct jokes which hold themselves up to ridicule. For example, one day some people of Mol wanted to drown an eel. They took it out to sea, and in order to mark the spot where they drowned it, they made a notch in the side of their boat. Or again, a farmer of Mol complained that a stork was plundering his wheat field. He was advised to send in a man to drive the bird away, but hesitated, fearing that the man would trample the wheat. Fellow citizens then counseled him to have the fellow carried in by four other men.

And according to legend, a committee in Aberdeen manufactures stories that libel the Scots.

What other towns or regions are said to cultivate stories that are derogatory to themselves?

L. S. T.

» NAMES FOR NATIONAL FLAGS. The American flag is commonly called "Stars and Stripes," the British the "Union Jack," the French the "Tricolor." What popular names are given to the other national flags?

Alfred E. Hamill

» THE BIBLE AT COUNTRY AUCTIONS. At a very recent country auction an ornate family Bible was offered for sale and went for something under a dollar. A gentleman in the crowd raised a—too faint—protest, explaining that such a transaction was generally prohibited.

Does New England have local ordinances covering such an action? Or is there—in any region—a certain stigma attached to the notion of offering the Bible to the highest bidder? And is the size of the price a factor in the element of impropriety?

E. R.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« S. W. JOHNSON, WRITER ON "PISE" (7:121). The author's full name is Stephen William Johnson; so, at any rate, he signed or referred to himself in most of the Middlesex County deeds of which he was a party. These same records show that he was involved in a number of real estate transactions between the year 1797 (Deeds, 5:139) and 1812 (*ibid.*, 9:594), when he was sold out by the sheriff, February 24,

as a result of an action against him for debt. The property which was sold on this date consisted of several lots and parcels of land in and around New Brunswick. In the various deeds on record he is always referred to as of New Brunswick, and in several of them he calls himself a brewer (or brewer and distiller). In at least three cases (1803, 1805, and 1809) his wife Maria is named.

It would appear that his home and brewery were on Burnet Street, at about the foot of Sonman's Hill, along the Raritan River. In the Rutgers copy of *Rural Economy* there is a pencil note in the hand of a former employee of the Library: "Pise house stood at foot of Burnet St., N. B.; was used as a brew house by S. W. Johnson. So stated by Alexander S. Graham Dec. 1941 . . ." The Mr. Graham referred to was an elderly gentleman, also employed in this library for years, who knew a lot about New Brunswick history.

Incidentally, there are several autobiographical points in *Rural Economy* itself. The dedication is signed by Johnson, "Sonman's Hill, near New-Brunswick, N. J." Sonman's Hill, on Burnet Street, is now safely within the city limits, I believe, although in 1806 it was evidently not. Also, a note on page 109 indicates that Johnson at some time made a journey to England. Further, on the page following the Index: "Communications on the subjects of Turnpike Roads and Canals, directed to S. W. Johnson, Master in Chancery, New Brunswick, N. J.; or Pearl-street, New York, will meet with due attention." I fail to find, however, any indication that Johnson practiced law in this area, or that he was even admitted to the New Jersey bar.

Of local family associations I have been able to learn nothing. There seems to be no will or administration of record. Quite possibly he left New Brunswick and the rest of his history is to be found elsewhere.

*Donald A. Sinclair*

« FREEING OF SLAVES BY JEWS (6:88). In my study of the free Negro in North Carolina, which was published by the University of North Carolina Press in 1943, I found no instance of the invoking of the Mosaic law which required Jews to liberate their slaves in six years. I studied innumerable wills, deeds, and acts of manumission; but I found no such practice. Indeed, after the 1830's, such a religious law would have conflicted with practices then in vogue in the state. The Supreme Court of the State made it clear that enslavement was for life, and religious groups who had scruples against holding slaves for life were not entitled to possess them. The particular group involved was the Quakers.

*John Hope Franklin*

« "KING'S-EX" (8:62 *et al.*). This is a widely used expression, for I have seen records of it from Alabama, Arkansas (also "ax"), Kansas, Louisiana, Missouri, Nebraska, Ohio, and Virginia ("cruse"). It was well known in Indiana in my youth. In my paper on *Rural Dialect of Grant County, Indiana, in the Nineties* (1942) I noted: "King's excuse (?), a cry to intermit play, equivalent to 'time out' in modern football."

*W. L. McAtee*

« NEW BUILDINGS FOR OLD (8:63 *et al.*). The Humphrey House, in San Francisco, is an "almoster." It was built

in 1852 by William Squires Clark, and was probably the oldest dwelling in the city. It was bought by a man who offered it free of charge to anyone who would haul it away and set it up elsewhere. The catch was that it would cost \$20,000 to move. The city refused to pay the money, and a committee of citizens was unable to raise the sum in time. The house was razed on August 31, 1948. Salvaged parts of it have been installed as Centennial Headquarters in Portsmouth Square (the old Plaza).

*Miriam Allen deFord*

« UNCOMPLIMENTARY NAMES (8:42). "Onomasticus" might add Roy and Leroy to the English names that have lost caste. Mabel, too, has often an uncomplimentary undertone. It is ordinarily very difficult to discover the reasons for the connotations attached to Christian names. According to report, there was a society some years ago for the purpose of abolishing the custom of calling Pullman car porters George. I have heard Goethe's change of Faust's Christian name from Johann to Heinrich explained as an effort to avoid the connotation of Johann, which was supposed to be a coachman's name. Certainly Grete had very unpleasant associations in the sixteenth century and later when the story of Faust was taking shape (see my "Grete's Bad Name," *Modern Language Notes*, LVIII [1943], 453-454).

An excellent introduction to the discussion of the connotations of Christian names will be found in Ewald Müller's "Vornamen als appellative Personenbezeichnungen. Onomatologische Studien zur Wortkonkurrenz im Deutschen," *Societas Scientiarum Fennica, Commentationes Humanarum Literarum*, III, i (Helsingfors, 1929). From

this I extract the following references to English usage: P. Aronstein, "Gebrauch von Eigennamen als Gattungsnamen im Englischen," *Englische Studien*, XXIII, 70, and XXV, 245; H. O. Ostberg, *Personal Names in Appellative Use in English* (Diss.; Uppsala, 1905); Carl Efvergren, *Names of Places in a Transferred Sense in English* (Diss.; Lund, 1909); and especially Josef Reinius, *On Transferred Appellations of Human Beings, Chiefly in English and German* (Göteborg, 1903). Müller cites several useful titles dealing with French, Swedish, and Danish names.

Eric Partridge's *Name This Child* covers some of this same field and provides certain excellent material.

Archer Taylor

« I remember reading—in a study of names and surnames—that Guillaume, after the Franco-Prussian War, became so unpopular among the French that many individuals had their names changed by court procedure.

Bertha, never so widely used by the French as Guillaume, came into sudden and lasting (?) disrepute in 1918 because of the appearance of a rather uncouth cartoon in which the German long-range cannon chassis was likened to a wash-woman bending over a tub—with a protruding rifle barrel pointing toward Paris (but only a fizzle came from its nozzle). I knew one French father—of Alsatian origin but born near Mantes-sur-Seine—who had the court change his daughter's name from Bertha to the popular Marie Louise solely because of this unfortunate association. (The drawing itself was widely circulated by Paris and provincial presses and finally reproduced on postcards available everywhere.)

C. E. G.

« WALT WHITMAN PARODIES (7:163). A parody on Whitman's "Death of General Grant," appearing in the *Ingersoll Chronicle and Canadian Dairyman*, July 30, 1885, has not, so far as I know, been reprinted (it is in neither Henry S. Saunders' *Parodies on Walt Whitman* nor in Charles I. Glicksberg's article, *AN&Q* 7:163). Its title is "Lofty Actors Withdraw" ("A Thought of Walt Whitman's Amplified, Versified and Elucidated"), and its six four-line stanzas are done in highly artificial rhyme that does not keep its intended pattern. The last two lines are characteristic of the "poetry" throughout:

But the great conqueror of all,  
the grim King Death  
Hath closed his great career by  
cutting off his breath.

Herbert Bergman

« WOMEN IN MEN'S CLUBS (8:47 *et al.*). What about Anna E. Dickinson, the Abolitionist orator, who was supposedly the first woman to address the United States Congress (surely a men's club in that day)?

Harold J. Jonas

« AMERICAN BOOK-BURNINGS (8:60 *et al.*). The first edition of John Rogers' *A Mid-Night-Cry From the Temple of God to the Ten Virgins Slumbering and Sleeping*, printed by Bradford in 1705, was ordered burned in Boston by the common hangman; *see* annotation on page 144 of *Rare Books, Manuscripts and Autograph Letters* (Rosenbach Catalogue: 1947).

It might be of interest to note that the first English book publicly burned was a large volume by William Prynne, printed in 1633, *Histrion-Mastix, or Ac-*

tors Tragaedie . . . Wherein is largely evidenced . . . that popular Stage-plays . . . are sinfull, heathenish, lewde, ungodly Spectacles, and most pernicious Corruption. . . . The book was condemned by the Star Chamber and after Prynne had suffered a year's imprisonment in the Tower, he was sentenced to a severe fine and a succession of intolerable punishments.

L. O.

« "RIGHT AS RAIN" (8:43). I pose as no authority on primitive concepts. But the importance the Virginia Algonkians accorded their special cult of conjurers who dealt in *water magic*, including auguries, appeasement of water demons, rain-making, etc., leads one to assume that to them water was both a good and evil omen. Although their superstitions about water and rain were primarily agricultural, it is possible that rain-prophecy bore some relation to the auspiciousness of non-agricultural moves or decisions. Nothing could be as right as rain, for example, on the question of whether one of their annual mass tribal hunts for deer should begin on one day as against another; or whether a canoe journey above the falls line should be undertaken; or the best day for an annual barter fair. In an out-of-doors existence, the incidence of rain was all-important. And one may be reasonably certain, even in the absence of precise ritualistic details, that rain, in the sense of what the water demons might do about it, was not only *right* but *essential*, as a guide for human conduct.

Whether this interpretation is justified, I am not prepared to say, but it is at least a specific suggestion. Nor can I offer any opinion as to whether the

modern phrase originated in so remote a concept.

C. E. G.

« HORSES ON THE STAGE (8:47 *et al.*). It is not *Timour the Tartar* but a play called *Bluebeard*, previously produced at Drury Lane, which is said to be the vehicle wherein horses first appeared in a dramatic cast. I do not know the author of *Bluebeard*.

W. B. Thomas

[It was through an error of ours that Mr. Thomas' earlier statement slipped into the June issue.—*The Eds.*]

« PRIDE, PROMISE, AND PUBLICITY (5:140 *et al.*) In 1934 the Bluefield, West Virginia, Chamber of Commerce offered to distribute free lemonade to all comers each time the temperature rose above ninety degrees. The promise was made in order to promote the new Bluefield slogan — "Nature's Air-Conditioned City." Since the day the proposal was made the Chamber has had to dole out the drink only five times—twice in 1948.

D. H.

« DRIFT-BOTTLE CLUES (8:58 *et al.*). Documents dated July 25, 1876, and telling of an 1875/76 British expedition to the Arctic were found in a whiskey bottle cached in a cairn at Cape Sheridan, 450 miles from the North Pole, by a Canadian-American task force in the summer of 1948. With these papers were discovered additional records left in the bottle almost thirty years afterward by Admiral Robert E. Peary, the American explorer, who had found the cairn left by Sir George Nares, of the British Navy, commander of the earlier expedition. Following the custom

of Arctic explorers, Perry removed the original documents and left a copy in their place, together with a report on his own work. The 1948 task force followed suit, removing the written contents of the bottle and replacing them with copies and their own report.

O. E. Donham

« FORBIDDEN BOOKS REPOSITORIES (8:48 *et al.*). The Library of Congress symbol for "forbidden" books was, in 1940—and perhaps still is—*Delta*. This has caused no small degree of eyebrow lifting among the Freudians.

J. B.

« WOMEN ON PAPER MONEY (8:43). Billy Rose's syndicated column ("Pitching Horseshoes") for October 13, 1948, reports on one Jemmy Hirst, a Yorkshire tanner who had a flare for publicity-gathering. At the Doncaster races the Yorkshireman reputedly refused to pay the bookies in English money because of the alleged ugliness of the kings' portraits engraved thereon. As an alternative, he designed his own pound notes—touching them up with what the columnist calls "buxom wenches." Obviously, the new "issue" became a ranking souvenir.

T. S. L.

« LAST NARROW-GAUGE "NAME" TRAIN IN THE UNITED STATES (7:151). Here again is an illustration of a disputed claim. The "San Juan," mentioned at the last reference, is on relatively safe ground, for there is a precise limitation—i.e., to "name" trains. But Ellis D. Atwood, cranberry grower of Carver, Massachusetts, goes so far as to call his short-line "Edaville Railroad" the "last surviving two-foot gauge steam passen-

ger railroad on the continent." It carried 125,000 tourist passengers—and 10,000 barrels of cranberries—over its five and a half miles of line last year. The small engines and cars of this private road were bought from a defunct line in Maine some years back.

J. E. Higgins

« "KEE, KEE," WITH GESTURE (8:14). In my *Rural Dialect of Grant County, Indiana, in the Nineties* (1942) was the note: "Whetting one forefinger along the other signified, 'Shame on you.'" That expression, or merely "Shame" might be uttered, but the meaning of the sign was well understood without words. Miss Florence Warnick, author of papers on folklore of Garrett County, Maryland, informs me that the sign was so formalized there that merely pointing a forefinger at another meant "Shame."

W. L. McAtee

« ORIGIN OF "JNO." (8:44 *et al.*). I have no specific knowledge of English handwriting of the period of Saxton's maps. However, I assume that contracting the last syllable of a place name and putting the small *a* above the line was not a handwriting peculiarity but a result of the Latin influence, which assigned feminine gender to most place names. But I may be wrong on this point.

It is rather certain that the hypothesis suggested by G. N. S. N. at the last reference is not valid for Virginia mss from 1607 to 1789, as witness a few abbreviations from the minutes of a Virginia vestry book (mss): *ps<sup>h</sup>* (for *parish*), all on same line; *Theoph<sup>l</sup>* (*Theophilus*); *Bath<sup>o</sup>* (*Bartholomew*); *Coll<sup>o</sup>* (*Colonel*). I find no illustration end-

ing in *ham* in the Virginia mss and can therefore make no exact comparison; but I will say that I can recall no Virginia mss in which the vowel in the last syllable is made the terminal letter (save in *Jno.*, if that can be correctly cited as an example).

In early Virginia mss the last letter in abbreviations—and sometimes the last two letters—is very small and is placed above the line, as is the terminal *o* in shortened place names on Saxton's maps, and as it is in the above examples, when script is that of professional scribes. But in individual or personal script the last two letters of an abbreviated name are sometimes separated by a line, e.g., "j<sup>o</sup>," and both the *o* and the *n* are only half the size of ordinary lower-case letters.

In the light of these considerations I would want to disregard my earlier suggestion that the transposition of vowels influenced the form *Jno.*

Charles Edgar Gilliam

« AMERICAN NEWSPAPERS ABROAD (6: 173 *et al.*). The *Panama American*, published in Panama City, was founded in 1925 by Nelson Rounsevell. The bilingual daily was noted for its crusades. It received international publicity in 1935 when two Army officers brought criminal libel charges against Rounsevell because of his paper's denunciation of alleged mistreatment of soldiers.

Rounsevell, who sold the paper in 1938, was born in Hinsdale, New York, and died on September 24, 1948, in Aguadulce. He wrote an autobiography called *Forty Years of Rambling, Gambling, Publishing, Rumbling, Grumbling and Four-Flushing*, telling of his life in the United States and Peru,

where he also ran a newspaper and a gambling house.

J. R. Henry

« NATURAL SWEEPSTAKES (7:94 *et al.*). Lowell Thomas wrote of a grim game of this kind in his *Count Luckner* (N. Y., 1927, p. 261). Luckner and five companions were adrift near Niue, one of the Fiji Islands, and were afflicted with scurvy, a disease that turns the blood to water, first in the legs and then upward. "Where the blood is water the flesh is white, and you can see the line of the white creep slowly up," toward the heart—the fatal point. Luckner told how his companions made marks to show the daily upward progress of their white lines. They had become so incredibly apathetic that the imminence of death made no impression on them and they watched the movement of the lines as a "kind of sport."

E. K.

« The New York Times distributed a special edition, edited and published in New York, during the 1948 Paris session of the United Nations General Assembly. The first (and advance) issue was produced on September 15, flown to Paris and distributed there the day following. The daily edition ran from twelve to sixteen pages; and the Sunday edition included a sixteen-page tabloid supplement of world-news summary and interpretation. The French agency Hachette was the Paris distributor; and the paper sold for ten francs (twenty on Sundays).

E. S. K.

« HOKY-POKY (2:43 *et al.*). Home-made "snowballs," a concoction made of shaved ice and flavoring, which must



have borne a marked similarity to the old-time "hoky-poky," were sold in New York City during the 1948 heat wave. Their sale violated the city's sanitary code and resulted in the fining of some eighty offenders, many of whom apparently had followed the practice for years.

J. S. L.

« "GENOCIDE" (5:104). The United Nations General Assembly's Legal Committee, in drafting an international pact on genocide, in its October, 1948, session, adopted a proposal that further defined the word—i.e., the term is to include "the forced transfer of children to another human group." Also adopted were two other parts of the over-all definition: (a) "the deliberate infliction of conditions of life calculated to bring about the physical destruction of population groups, in whole or in part"; and (b) "the imposition of measures intended to prevent births within population groups."

A Syrian proposal, which would have defined *genocide* as "any imposition of measures intended to oblige members of a group to abandon their homes to escape a threat of subsequent ill-treatment," was rejected.

(The first definition above is in the form in which the Committee set it down; the last three quoted clauses are in the form in which the *New York Times*, October 24, 1948, reported them.)

P. A.

« "THIRTY" (4:187 *et al.*). John W. Moore's *Historical, Biographical, and Miscellaneous Gatherings*, published in Concord, New Hampshire, in 1886, refers to *thirty* (i.e., *end* or *finish*) as

something for which the origin was—even then—quite remote. He asserts that it came first from the printing trade, was then taken over by newspaper editors, and from them it passed, automatically enough, to telegraphic editors, who made it into a household word in the realm of wireless.

If the term was as old as Moore believed it to be, one might easily assume that it goes back to at least the early part of the nineteenth century, possibly further.

S. K. O.

« CURIO HOUSES (6:63 *et al.*). One Ferdinand Cheval, a Frenchman who died some thirty years ago, began to build himself an odd kind of edifice in the spring of 1879, in the little town of Hauterives, in the Department of Drôme. He was of peasant stock, and at the age of thirty-five he was married and took a job as a letter carrier. He dreamed of building himself a castle; and on each of his daily rounds he would fill the emptied mailbag with stones (sometimes sixty pounds a day). These were sorted, in the evening, according to size and shape. Eight years later he began the digging of the foundation trenches. Finally, came the building of the walls themselves. No two were alike. Out of stones and mortar he made figures of women with wasp waists and long dresses; another facade was made up of crazy columns into which were inserted grotesque masks. Just beneath the roof he placed a wide band of haut-relief with fruits, shells, and exotic fish; and a motif of strange animal figures runs through the whole structure. Over the entrance he placed an inscription, saying, in effect, "From a dream I produce the queen of the world."

The work was spread, in all, over

thirty-three years (or, as he reckoned it, 93,000 hours). French laws denied him the privilege of being buried in his own castle, and so, very late in life, he built himself an elaborate tomb in the village graveyard and was buried there on August 19, 1914.

E. P.

« THE PANORAMA IN AMERICA (7:15 *et al.*). In a letter to the Editor of the *New York Sun*, Charles Larned Robinson, some months ago, described something of the work that goes into the preparation of a panorama [cyclorama] canvas.

The studio, he said, was a large, round building, more than fifty feet in diameter, which stood on the Harlem, just south of the present 145th Street. In the center was a raised platform, comparable to the spot from which the audience would view the finished product. Near the circle of canvas was a track of rails carrying several pieces of scaffolding on wheels. On these pieces were platforms and odd lengths of ladders, and from projecting planks the artists worked. Each artist seemed to have a special function in the whole, and each was directed largely by another artist who stood on a raised platform in the center of the room, in order to see that the proper perspective was being maintained.

E. H. J., Jr.

« LONG-WEAR FINISH (4:91 *et al.*). In Margaret Axson Elliott's *My Aunt Louisa and Woodrow Wilson* there is a description of a Virginia farmhouse furnished in beautiful old mahogany. The patina on the dining-room tables was noticeably handsome, and was said to be a result of a lot of hard rubbing with

an oily sponge—which in its natural state was the center of a bulbous lichen and had first to be removed from a hard outer skin. (The lichen was presumably one of those that formed on a locust tree.)

Ellen Kerney

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (8:15 *et al.*). Unusual consecrations of churches might be indirectly related. In colonial Virginia the area within a church was consecrated as soon as the foundation trenches were dug. Wedding, christening, and burial services were conducted before the side walls were completed. Old Blandford Church, begun in 1735 but not finished until 1737, thus became officially a church almost two years before it was fully constructed. Parish records tend to confirm the fact—but they do fall short of actual proof.

C. E. G.

« PERSONAL SHORTHAND SYSTEMS (6:141 *et al.*). Bonamy Dobrée mentions John Wesley's system in his *John Wesley* (N. Y., 1933, pp. 12-13). On a 1720 notebook Wesley used a cryptogram (meaning "A General Rule in All Actions of Life"). And it was evidently a combination of this same cipher and a form of shorthand that he invariably used in his diary, which afterward became the basis of his *Journals*.

E. K.

---

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

## *The Private Press: Work in Progress*

THE BANYAN PRESS [see December, 1947, *AN&Q*], which some months ago left New York and set itself up in Pawlet, Vermont, is at work on a first book of poems by Barbara Howes called *The Undersea Farmer*. It's being set in Bodoni and printed on Arches 333; 250 copies; probably ready in November.

---

OCTOBER HOUSE is the name of the "new venture" on which Philip Reed announces his embarkation. [The address remains the same: 44 East Superior Street, Chicago, 11. For an account of the Printing Office of Philip Reed, see May, 1947, *AN&Q*.] . . . The Press name, October House, is, says Reed, in compliment to Bruce Rogers, who is associated with the enterprise and whose home in New Fairfield, Connecticut, is so called. Reed himself will handle the wood-engraving; and E. Willis Jones, Albert Kner, R. Hunter Middleton, Taylor Poore, and Dan E. Smith—who make up the permanent consulting staff—are the designers. In all, patrons are offered a "considerable increase in production facilities," and it is the continued purpose of the shop "to design and produce finely printed books requiring a distinctive and out-of-the-ordinary treatment, both for general publication and for private issue."

---

THE THORNEYCROFT PRESS [see August, 1947, *AN&Q*] will issue in November—as a publication of the Baker Street Irregulars, Inc.—a deluxe edition of *The Adventure of the Blue Carbuncle*, with Introduction by Christopher Morley. Publication details on the catalogue of Edgar W. Smith's Sherlockiana collection [*AN&Q* 7:80] have changed as the work has progressed: The catalogue on completion will comprise some thirty-five pages and is set not in Goudy Old Style but—for space considerations—in 10-point Bodoni Book, with title page and accessories in Civilité and Bodoni Bold.

---

TED FREEDMAN reports that the Platen Press [see June, 1947, *AN&Q*] has abandoned the notion of issuing the volume on Franklin D. Roosevelt as a book collector; the project has taken on proportions that, from a cost point of view, will not permit private issue. . . . Platen Press items in work at the moment are, for the most part, small, and include a four-page piece "devoted to some 170 words by Aldus Manutius for the elementary teacher."



AMERICAN  
Notes & Queries

*September, 1948*

VOLUME VIII

:

NUMBER 6



# Index

(Notes are indicated by [n]; answers by [a].)

Abdera, self-deriding (a) _____	94	Kentucky bluegrass (n) _____	83
Anecdotes, recurrent (a) _____	91	"King's Ex" (a) _____	92
"Antrycide" cure for sleeping sickness among cattle _____	88	Laleburg, self-deriding (a) _____	94
Badges of office (a) _____	93	Locke, John, and his shorthand system (a) _____	94
Bell legends (a) _____	93	McHargue, J. S., on Kentucky bluegrass (n) _____	84
"Bickiepegs" _____	88	Mark Twain Papers, a "chain" prayer in (a) _____	91
"Bloody Breathitt" (a) _____	95	Marrow spoon _____	91
Book burnings, American (a) _____	92	Miracles, modern _____	90
Books, chained (a) _____	95	Mother's Day founder (a) _____	93
Bowery all-night mission founder: Dudley Tyng Upjohn _____	88	Ordeal by touch (a) _____	96
Cane, growth of, and absence of bluegrass (n) _____	86	<i>Our Land and Time</i> : a periodical? _____	90
Chain letters (a) _____	91	Parson Brown of Toby jugs _____	90
"Cuckoo Clock House" (Columbia University) _____	94	"Pie in the sky" _____	91
D., F. L. S.: Note _____	83	"Plimber" (synthetic wood). _____	89
Dunlap, Nancy, subjected to "ordeal by touch" purge (a) _____	96	Printer's right to free copies _____	89
Emblems, national, popular names for (a) _____	94	Providence (R. I.), church bell ritual in (a) _____	93
Filson, John, on Kentucky grasses (n) _____	86	"Put up" or "do up" _____	90
Freedom Train (a) _____	93	"Red-outs" _____	89
Frontier explorers in Kentucky _____	83	Schilda, self-deriding (a) _____	94
Ghosts, American (a) _____	94	"Semigraphy," Jeremiah Rich's _____	94
Gist, Christopher, and Kentucky bluegrass (n) _____	85	Shorthand systems, personal (a) _____	94
Honeymoons at Niagara Falls (a) _____	95	Shun: Chinese emperor _____	90
Hounds, blessing of the _____	89	Towns, self-deriding (a) _____	94
"Human welfare state" _____	88	Trunk-lid decorations (a) _____	92
Indian drinks, early (a) _____	93	Ursuline Convent (Quebec), chained book in (a) _____	95
Infant-snatching eagles _____	94	"Video" _____	90
Jarvis, Anna: founder of Mother's Day (a) _____	93	Watling, Belle, prototype of _____	94
"Kee, kee" with gesture (a) _____	92	White, Agnes, at San Francisco Press Club in 1896 _____	91
"Keedoozle" stores _____	89	Wilson, Samuel M., and Kentucky bluegrass _____	84
		Women in men's clubs _____	91
		"Xerography" _____	89

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*The Bluegrass of Kentucky*

KENTUCKIANS, who are nothing if not jealous of their claims to glory, cannot entirely accept the fact that botanists and historians have occasionally placed the origin of Kentucky's bluegrass in other states or climates, or even in other parts of the world. Botanists, to be sure, now consistently list *Poa pratensis* as Kentucky bluegrass. And nobody can deny the fact that it flourishes gloriously on the blue limestone soil of the state. But the whole question of genesis is something beyond beauty or economic advantage.

In pushing back for early evidence one is inclined to suspect that since the French explorers of the Ohio and Mississippi River country came chiefly to establish the fur trade their journals will yield little pay dirt on the history of bluegrass. However, it has been held, by some, that Frenchmen scattered bluegrass seed during their explorations, and the angle, therefore, seems worth pursuing.

John Mitchell, in his "Remarks on the Journal of Batts and Fallam," appearing in a work by Alvord and Bid-

good called *The First Explorations of the Trans-Allegheny Region by the Virginians: 1650-1674* (Cleveland, 1912), stated (p. 203):

It is true that our people have not wrote many Histories of their Discoveries, as the French have, nor even published those that have been wrote, we see, any more than the Spaniards.

Daniel Cox (see "A Memorial" in the Alvord and Bidgood volume) mentions "Mr. Tonty's book printed at Paris" and "Mr. De-Clerke's book printed at Paris by order in 1691." Both Michaux (in 1802) and Audubon (a half century later) failed to leave, in their records of frontier travel, any comment on bluegrass.

Journals of explorers who came from the English colonies are filled with strange inferences and contradictions, and some discussion of these sources is in order. (Incidentally, when critics say that Kentucky's pioneers were skillful but unlearned, they overlook such figures as Christopher Gist, John Filson, and Thomas Walker.) Part of the confusion in those early observations, of course, can be laid to the fact that botanies were scarce, schooling often inadequate, and botanic nomenclature imperfect. Moreover, not too many letters and journals survived; and those that did were written by men who were much preoccupied with physical objectives and had little or no interest in academic pursuits. Yet these records do yield important facts on the kinds of country traversed. The journals of James and Robert McAfee,<sup>1</sup> who made their first frontier journey in 1773, appear to contain material designed to simplify a second journey or perhaps to acquaint prospective settlers with the na-

ture of the land. John Peter Salley's notes of his 1742 expeditions were confiscated by his French captors; and his journal, based on memories of his experiences, was loaned to the Governor of South Carolina and never returned.<sup>2</sup> Christopher Gist's instructions at the outset of his first journey in behalf of the Ohio Company were so explicit and so carefully carried out that they deserve mention. He was to "take an exact account of the soil, quality, and *product* of the land . . . and to take an exact account of all large bodies of good level land."<sup>3</sup> However, Gist's most minutely recorded observations, including two notations about bluegrass, were made while he was in the lower Ohio and before he crossed into Kentucky. Equally unfortunate is the fact that Dr. Thomas Walker<sup>4</sup> did not enter what is now the Bluegrass Region.

In reviewing this negative evidence it should be remembered that there are a number of contributing factors.

First, bluegrass was common along the eastern seaboard and in England (where it was also known as June grass); it may conceivably have been so ordinary (from the explorer's point of view) that its presence was of less interest than, for example, the wild rye which excited Gist and Pownall. Gist noted bluegrass casually in company with clover and wild rye.<sup>5</sup>

Secondly, it is believed that there was probably very little bluegrass in the state during the exploration era and the more obvious physical features of the landscape may have taken precedence in the records. The matter of how much bluegrass there was in the region deserves elaboration. J. S. McHargue's scholarly study, "Kentucky Bluegrass—Whence did it come,"<sup>6</sup> constitutes the

botanist's reasons for assuming bluegrass was not indigenous to this state prior to the coming of the white men. The contrary thesis has been defended and documented by the late Judge Samuel M. Wilson to such an extent that further pyramiding of evidence seems superfluous. Although the Judge examined a large number of published observations, he based his conclusions chiefly on the wording of original documents in his possession—depositions of a group of early settlers which were used in the case of Higgins Heirs *v.* Darnall's Devises. The land in question was near or on a salt lick and was "remarkable for having an abundance of blue or English grass." The most specific statement, made by one Moses Thomas, ends in this way:

. . . we came [in 1779] to the waters of a Creek now called Grassy Lick we went down the creek to the Lick . . . we turned out our horses to feed on the Blue Grass or English Grass which was the first we had seen in the country.

William Yeates recollected the spot in 1785 and described it as "A remarkable bottom . . . set with blue grass much more so than any bottom on the creek."<sup>7</sup>

This testimony seems to indicate that (1) bluegrass was flourishing in this spot without help from Indians or whites; (2) the pioneers apparently were used to the sight of bluegrass—though not in Kentucky; and (3) bluegrass was growing on an isolated piece of low, moist land.

With this in mind it seems fair to examine more of the writings of Ohio Valley travelers, and to consider Kentucky's natural features in relation to those of territory adjacent to it. John

McDonald, writing in the year 1772, mentions the "remarkable fact that, although there was an abundance of cane in the country, it did not grow near the bank of the river anywhere above the mouth of the Kentucky River."<sup>8</sup>

John Peter Salley, on his trip down the Ohio, noted "a large spacious open country on each side of the river . . . and . . . high and fertile soil . . . clover . . . as high as the middle of a man's leg. . . ."<sup>9</sup> Of the Ohio side of the river Christopher Gist wrote, in 1751:

The land upon the great Mineami River is very rich, level, and well timbered, some of the finest meadows that can be: the Indians and traders assure me that it holds as good, and if possible better, to the westward as far as the Wabash, which is accounted 100 miles, and quite up to the head of the Mineami River . . . and down the said river quite to the Ohio, which is reckoned 150 miles. The grass here grows to a great height in the clear fields of which there are a great number, and the bottoms are full of white clover, wild rye, and blue grass.

A few days earlier he had seen "meadows upon the creeks," and "fine rich level land well timbered . . . well watered with a great number of little streams and rivulets; full of beautiful natural meadows, covered with wild rye, blue grass, and clover. . . ." On his trip back from the Tawightwai Town he remarked:

I did not keep an exact account of the course or distance for the land thereabouts was much the same, and the situation of the country was sufficiently described in my journey to the Tawightwai Town.

There is at least a possibility that he did not specifically note bluegrass when he reached Kentucky (also marked "Ohio" on some maps of that day) because the terrain was much like that through which he had passed:

. . . from the top of the mountain (going toward the little Cuttawa [Kentucky] River) we saw the fine level country S. W. as far as eye could behold. . . . We then went down the mountain and set out through rich level land, covered with small walnut, sugar trees, red-buds, etc. . . . We continued our course in all about thirty miles, through rich level land [the present Blue Grass Region] except for about two miles which is broken and indifferent; this level land is about thirty-five miles broad, and as we came up the side of it along the branches of the little Cuttawa, we found it about 150 miles long . . .<sup>10</sup>

Gist passed through or near the Indian Old Fields in the present Clark County, which is the site of one of the few deserted Indian villages and which is only a short distance from Grassy or Pasture Lick noted above. This may have been the place of which Timothy Flint wrote in 1828:

The only grass which yields a fine, soft sward is called blue grass, and is not unlike the common spear grass of New England. We are not satisfied whether it is indigenous or not. We have constantly observed it growing about deserted houses and Indian villages.<sup>11</sup>

Imlay listed the Kentucky grasses as "rye, clover, buffalo, orchard, spear, blue, and crab," and added, "the latter kinds generally spring up after the land has been cultivated, and form excellent



pastures; and are also capable of being made into hay, particularly the spear and blue grass."<sup>12</sup>

James Hall, in his *Statistics of the West, at the Close of the Year 1836* (Cincinnati, 1836) wrote (pp. 131-132):

Grass is the natural and characteristic growth of the country. The *blue grass* grows spontaneously wherever the soil has been trodden hard; it skirts the roadsides, and covers the commons around our towns. . . .

Why, one might ask, was the presence of bluegrass so much more noticeable in 1836 than it was at the time of the pioneers? Perhaps John Filson's statement in his *The Discovery, Settlement and Present State of Kentucky . . .* (Wilmington, Del., 1784, p. 24) has a bearing on this point:

Where no cane grows there is abundance of wild rye, clover and buffalo grass covering vast tracts. . . . The fields are covered with an abundance of wild herbage not common to other countries . . . pepper grass, and many more, as yet unknown to the inhabitants.

It should be remembered that much of the state, during the early pioneer era, was covered with cane and woodlands. The brothers McAfee noted its ubiquity—"good cane lands as good as can be for any use." Brakes were thick enough to hide settlers. Herds of buffalo were nourished on the cane, and when they were gone the white man's cattle had the most of it. For twenty-mile stretches the aggressive cane dominated the landscape. Fortescue Cuming, in the course of a journey during the years 1807-1809, reported the whole country a

cane brake "sometimes . . . forty feet high."<sup>13</sup> Levi Todd, however, in his history of the 1770's, observed more closely:

between the canebrakes, spaces of open ground, as if intended by nature for fields, . . . appeared extremely fertile, and produced amazing quantities of weeds of various kinds, some wild grasses, wild rye and clover . . .<sup>14</sup>

Very soon things changed. Hall noted that "the cane is generally destroyed after a few years by the large number of cattle which are thus wintered upon it." At the same time the woodlands too were gradually disappearing. Amos Kendall held that when the cane vanished, bluegrass took its place. And another pioneer, Jonathan Renick, Sr., believed that older pastures produced better growths of bluegrass. Typical Kentucky pastures contain a few large trees, but only a few; *Poa pratensis* will not thrive in shade.

The nature of these meadows is not unrelated to the question of whether or not bluegrass is indigenous to Kentucky. Gist and others spoke of "natural meadows"; Walker noted "fresh burnt" lands as he traveled through eastern Kentucky in 1750; others described the Indian methods of burning woodlands in order to provide fresh pasturage; and still others wrote of the burning of the cane brakes or their eradication. To the west of the blue limestone region were the barrens, and far beyond them, across the Mississippi, explorers found great prairies.

We know that the woodlands of beech and other hard woods and far-flung cane brakes disappeared as the land became settled. Flint wrote in 1826:

I was much amused to see the countenances of some of the hoary patriarchs of this country, with whom I staid, brighten instantly, as they began to paint the aspect of this land of flowers and game, as they saw it when they first arrived here.<sup>16</sup>

Is it fantastic to believe that the Mohawk word for *Kentucky*—"among the meadows"<sup>17</sup>—was at one time literally descriptive? Even poor soil, on mountain pasture land, manages to nourish successive waves of raspberry, blackberry, and blueberry bushes. Is it not easy, then, to accept the probability that Kentucky's rich blue limestone land also grew its characteristic crops successively and that bluegrass was one of them, even before the white man—possibly even before the Indian—made his way into the state?

Fortunately, from the historian's point of view, the early observations have a note of genuineness strong enough to sustain the record, in spite of contradictions of detail. Kentucky's first explorer, however, had a less enviable approach, and a gloomy traveler of 1806 suffered such irritability over the misrepresentations concerned that his comments have an interest of their own. Thomas Ashe resented the glowing literature that had induced gullible souls to try to settle in the state. "Nothing like a plain did I see the whole day," he said in describing his trip toward the heart of the (now) Bluegrass Region. It was, on the other hand,

one mighty scene of endless mountains, covered with ponderous and gloomy wood. I did not even meet with so much interval land as could suffice a single farm. . . . And yet that part of the country is described by Imlay and others, as a lawn pro-

ducing shrubs and flowers, and fit for the abode of gods instead of man. Had such writers been aware that their romance might occasion miseries in real life, I am willing to think they would have controuled the fancy which produced it, and have given the world plain and useful truths, which would have served the unfortunate emigrant as a faithful and honest guide, in the place of offering him flattering and fallacious images, the pursuit of which winds up his history of calamity, disappointment, and destruction.<sup>18</sup>

Ashe held strongest charges against Kentucky's earliest trail-blazer, for had he not hired a Philadelphia author to write "an animated and embellished description of the country"? True, the narrative was done in a "florid, beautiful, almost poetical style" and had "every merit except truth."<sup>17</sup> The book is said to have sent forty thousand inhabitants into Kentucky within seven years.

Admittedly, the evidence is not all in. And even if it were, the question might still rest partly unsolved. Meantime the bluegrass in Kentucky's open meadows remains lushly aggressive. Ivor Balding, farm superintendent at the 600-acre Whitney estate near Lexington, asserted, only a few weeks ago, that during April, May, and June it would take two thousand head of cattle to keep his bluegrass and white clover eaten down closely.

F. L. S. D.

- 
1. James and Robert McAfee, "Journals of 1773," in Neander M. Wood's *The Woods-McAfee Memorial* (Louisville, 1905).
  2. John Peter Salley, "A Brief Account of . . . Travels . . . 1741 . . . 1745," in *Christopher Gist's Jour-*

- nals . . . by W. M. Darlington (Pittsburgh, 1893).
3. Christopher Gist, "Journal," in Thomas Pownall's *Topographical Description of Such Parts of North America as are Contained in the (Annexed) Map of the Middle British Colonies . . . in North America* (London, 1776).
  4. Thomas Walker, "Journal," in Johnson J. Stoddard's *First Explorations of Kentucky*, and in *The Woods-McAfee Memorial (supra)*.
  5. Pownall, *op. cit.*, Appendix VII, 10-11, 13.
  6. J. S. McHargue, *Kentucky Bluegrass—Whence Did it Come*; reprinted from the *Transactions of the Kentucky Academy of Science*, II (1926), 179-90.
  7. Samuel M. Wilson, "Kentucky Blue Grass"; ms in Wilson Library, University of Kentucky; Higgins' Heirs v. Darnall's Devises, 1806, original documents in Wilson Library.
  8. John McDonald, *Biographical Sketches of Gen. Nathaniel Massie, Gen. Duncan McArthur . . .* (Cincinnati, 1838), 203.
  9. Salley, *op. cit.*
  10. Gist, *op. cit.*
  11. Timothy Flint, *A Condensed Geography and History of the Western States* (Cincinnati, 1828), I, 83.
  12. Gilbert Imlay, *Topographical Description of the Western Territory of North America . . .* (London, 1792), 206-207.
  13. Fortescue Cuming, *Sketches of a Tour to the Western Country . . . Winter of 1807 and concluded in 1809* (Pittsburgh, 1810), 157.
  14. Samuel M. Wilson, "Kentucky Blue Grass: a Brief for the State's Most Famous Product," ms, Wilson Library, University of Kentucky.
  15. Timothy Flint, *Recollections of the Last Ten Years* (Boston, 1826), 67.
  16. Thomas Ashe, *Travels in America, Performed in 1806 . . .* (Newburyport, 1808), 188.
  17. *Ibid.*, 36.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"ANTRYCIDE" CURE: a newly-perfected British method of combatting sleeping sickness in cattle; the Colonial Office is calling representatives of six nations to London to discuss technique and application. † † † (BICKIEPEGS: a form of hard, sweetened toast (much like zwieback) chewed by British children with aching gums (*Time*, December 13, 1948). † † † BOWERY MISSION FOUNDER: Dudley Tyng Upjohn, who set up the All-Night Mission, the first of its kind, at No. 8, the Bowery, in 1911; died September 28, 1948; one of five sons in a family of eminent church architects (he occasionally took some of his mission charges to Trinity Church, designed by his grandfather, Richard Upjohn, a century ago).

"HUMAN WELFARE STATE": a term believed to have been first used by Associate Justice William O. Douglas, of the Supreme Court, in an address before the recent C. I. O. national convention in Portland, Oregon; it has been defined by Philip Murray as a state which "encourages the free enterprise system . . . seeks earnestly to protect its citizens from fear, from want, from human degradation . . . neither right nor left, but liberal, progressive, open-minded

and daring (New York *Herald Tribune*, January 13, 1949). . . . "KEEDOOZLE" STORES: automatic grocery stores in which the customer makes his selection from food displays in glass cases by placing his tape container or "key" in a recording machine in front of the case; when he has finished his purchases, the tape is given to the cashier who puts it into an "addition translating machine"; goods are delivered at the check-out counter, an operation which is said to consume, on an average order, only about fifteen seconds; a test store has been operating in Memphis since September; five similar markets are scheduled to open shortly in New York's metropolitan area (New York *Times*, January 9, 1949).

"PLIMBER": a synthetic wood, factory-made from a variety of raw materials, perfected in England over the past three years; it is a plastic product that takes a high finish and has been used extensively for home construction and for all manner of furniture; withstands cutting, sawing, drilling, nailing, and screwing. . . . "RED-OUTS": term given by Alva, Illinois, high school students to a variety of self-induced "black-outs" which disturb the carbon dioxide balance in the blood, producing an effect "comparable to blackouts suffered by fliers in pulling out of long, steep dives." J. H. Hammack, principal of the Tri-County Consolidated High School, Alva, said that the fad had been brought under control there but was spreading to other areas (AP dispatch, November 24, 1948). . . . "XEROGRAPHY": "dry printing"—from a plate charged with static electricity and subsequently exposed to light, releasing charges from all parts of the plate save those shaded by the image to be reproduced; plate is

dusted with dry powder which clings to image or shaded parts of the plate (*Time*, November 1, 1948).

## QUERIES

» "BLESSING OF THE HOUNDS." For the past fifteen years or more, on the first Saturday in November, the "Blessing of the Hounds" has been held at the Iroquois Hunt Club, off the Richmond Pike, about twelve miles from Lexington, Kentucky. A prince of the church, usually the Bishop of Lexington, appears in full regalia in the open before the Club (originally the historic Grimes Mill), and blesses the dogs, some of which manage to accompany the ritual with improprietous baying.

I do not find the blessing in my prayer book. What is its source? Do hunt clubs in Virginia or in Old England observe similar practices? And what is the origin? Are possum dogs blessed by a church dignitary at the beginning of the possum season? Are falcons or fighting cocks given any comparable attention?

*Vulpinus*

» PRINTER'S RIGHT TO FREE COPIES. According to an article by Henrik Schück, in *Nordisk Tidskrift för Bok- och Biblioteksväsen*, 1923, it was customary for Swedish and German printers to claim certain free copies of all that they printed. Peder Wald, the first printer in Finland, tells of printing six copies over and above an edition of Rudbeckius' work on privileges of the clergy, of which 150 copies had been ordered (Johannes Rudbeck, "Nya bidrag till Västerås äldre boktryckerihistoria," *Nordisk Tidskrift för Bok- och*

*Biblioteksväsen*, 1916, p. 272). Hendrich Keyser, who printed the first whole Finnish Bible in 1642, kept twenty copies as the master printer's right. Three copies, or as much clean paper, were given to Swedish printers after 1730.

Complaints have been entered by authors and publishers, who hold that such a prerogative damages their rights. But the custom has, nevertheless, won general recognition. What evidence is there of such practices in England and America?

### *Typophilus*

» "VIDEO." Oddly enough, *AN&Q's* "Thumbtack" seems not to have caught *video* in its earliest use. Can someone tell me with what publication this word first appeared in print? And how long had it then been in use as a studio word?

K. J.

» "OUR LAND AND TIME." I should like information on the place of publication of *Our Land and Time*—or the periodical of which "Our Land and Time" was a section. And where can I find a copy of the January 25, 1875, issue?

*Herbert Bergman*

» PARSON BROWN OF TOBY JUGS. The faces on Toby jugs are largely recognizable as Dickens characters. But one of the representations in the traditional set is Parson Brown. Can someone identify the Parson, either in fiction or in real life?

D. G. E.

» MODERN MIRACLES. Early in January, newspapers carried the story of the miracle of the rose petals, which took

place in the garden of a little Carmelite convent on the edge of the old cathedral city of Lipa, in southern Luzon, between September and November, 1948. The first petals—unlike any grown in the Philippines—appeared on September 15.

Sister Teresita, a Carmelite postulant, is the central figure in the story. A voice spoke to her late in the afternoon, telling her to come to that same place for fifteen consecutive days, etc. On the day following, a beautiful woman in white appeared, telling her to "pick up the petals," to make the place "sacred," and as she disappeared, petals were scattered on the ground. There are no rose bushes in the convent grounds, and yet the grass (and even the cells and stairs, inside) was heavily covered.

The Bishop of Lipa, Alfredo Obviar, calls it "something extraordinary," and says that the phenomenon is "under study by theologians."

To what other recent miracles is this comparable?

L. T.

» SHUN, CHINESE EMPEROR. According to Chinese tradition, a Chinese emperor, some four thousand years ago, attempted flight and successfully returned to the earth by parachute. The emperor's name, by popular accounts, was Shun. However, in the lists of Chinese emperors that I have consulted—i.e., those published in English—the name does not appear. When did Shun reign—if he did? And where, possibly, can one find a reasonable description of his supposed flight?

*Marvin Boyer*

» "PUT UP" OR "DO UP." To me, canning peaches in jars has always been

"putting up" peaches. That, at any rate, is North Carolina usage. In New Jersey, however, I find that the universal term is "do up." Is one or the other to be found in general use, over the United States—or are these examples only two of a number of geographical variations?

*John Walker McCain, Jr.*

» MARROW SPOON. I have recently been shown a marrow spoon (for digging marrow from bones) executed by the famous Lexington silversmith, Asa Blanchard. What is the earliest known example of the marrow spoon?

*Platina*

» "PIE IN THE SKY." The phrase "pie in the sky" can be found, as is commonly known, in the I. W. W. song. But, I am told, it probably originated elsewhere. Where can I find something on this point?

*Catherine D. Williams*

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« CHAIN LETTERS (6:47 *et al.*). I have come across a chain communication which would place the custom considerably earlier than indicated at the last reference.

In the Mark Twain Papers, belonging to his estate and on deposit in the Huntington Library, there is a chain prayer addressed to Clemens. A note by him on the bottom of the sheet is evidence of the fact that he copied it and sent it on to ten people, although with his tongue in his cheek.

Unfortunately, the prayer is undated,

but it was obviously circulated sometime before his death in 1910. It is filed under date of 1908, although on what basis I do not know.

*Edwin H. Carpenter, Jr.*

« WOMEN IN MEN'S CLUBS (8:74 *et al.*). On Saturday, June 6, 1896, a young San Francisco woman managed to witness the annual high jinks of the San Francisco Press Club. She was Agnes White. She wore men's clothing, called herself "Mr. Thompson of New York," and was escorted by an unidentified gentleman who was presumably a member of the club. She afterward told the newspapers that a "famous comedian" had made her up with grease paint, a wig, and a false mustache.

Sadly enough, "Mr. Thompson" was disconcerted at finding herself obliged to drink beer, smoke a cigarette, and tolerate the increasing ribaldry of the entertainment. She therefore left before what was known as the "low jinks" began.

When a reporter later asked her why she did such a thing, she replied: "It is in keeping with the advancement of the age, and I think I've made more progress than the rest of my sex."

*Ruth Teiser*

« TWICE-TOLD TALES (7:93 *et al.*). There is the old story of the Indian's reply to the white man who asked how he could go with a minimum of clothing in cold weather. The Indian pointed out that the other's face was uncovered, and added "me all face."

This tale was anticipated, oddly enough, by an incident in one of Montaigne's essays (Bk. I, chap. 35). Here a beggar, sparsely clad in the middle of

winter, gives, in reply to the same question, substantially the same answer.

F. W.

« "KEE, KEE" WITH GESTURE (8:76 *et al.*). When I was a child, living in Newark, New Jersey, forty-odd years ago, we used to make this gesture, sticking out our tongues, at the same time. It meant "Shame on you!" In our earliest years my elder brother and I used the word *kee* for *faeces*, and "nose-kee" was black, dried mucus from our nostrils (this word, in this usage, bears no relation at all to the gesture under discussion). My mother, who was born in Ohio, in 1860 of pioneer stock, always said she herself had never known the word *kee*. My brother may have picked it up from our first nurse, a Norwegian girl. I wonder whether the use of the word in this sense was at any time very common.

R. G. W.

« "KING'S EX" (8:73 *et al.*). Two conventions observed in the game of marbles, around 1900, bear some relation, I believe, to this expression.

Very often a player would make an "X" by crossing middle and index fingers, and thrust that hand—shouting "Vench!"—before the player about to shoot. The shooter was then obliged to stop, and, if it could be shown that he had violated a rule, he would forfeit his turn.

If, however, the offender failed to heed the first warning, an opponent—again with a loud "Vench!"—would grab the shooter's taw and cry, "King, king! Double king! You'll never get it back again!" Immediately the offender was obliged to forfeit his taw and could redeem it only with its equivalent in

ordinary marbles. Sometimes "Vench!" was omitted, and the "King!" replaced not only the "Vench!" but the entire "divine right spell."

C. E. G.

« TRUNK-LID DECORATION (8:58 *et al.*). I have owned several of these old decorated trunks. While prints and lithographs were not so popular before the success of Currier & Ives, yet they were to be found on hat boxes, chests, and trunks. Some of these were much like the "Isabella," "Emeline," and "The Bloomer Girl" of Currier & Ives. Very often the trunk-lid illustrations were in three parts, a large one in the center and smaller ones at each side; each part was bound by a paper border, another band of which framed the whole lid. Some of the borders were simple narrow conventional bands; some were very ornate ones of gold and red or green and silver—presumably an effort to recreate some of the elegance of the Empire and Victorian picture frames.

(Mrs.) Currier Thornton Goodall

« AMERICAN BOOK BURNINGS (8:74 *et al.*). Students of St. Patrick's Parochial School in Binghamton, New York, burned a pile of two thousand comic books on December 10, 1948, in order to dramatize their boycott campaign against sex-and-crime publications. A fire was lighted in a kiln in the school's courtyard, and, as the flames began to rise, the 560 students sang the Catholic Action anthem and the school's Alma Mater.

The volumes destroyed had been collected by the students themselves in a house-to-house canvass.

E. R.

« MOTHER'S DAY FOUNDER [s.v. "Mother Church of Mother's Day" (7:72)]. Anna Jarvis, founder of Mother's Day, died at the age of eighty-four in West Chester, Pennsylvania. The movement, which originated with a small memorial service for her mother on May 9, 1907, has meantime spread to forty-three countries. It was only a matter of a very few years before a number of the states proclaimed a Mother's Day; then in 1914 President Wilson signed a Congressional resolution creating a new flag holiday.

The battle, however, that consumed the rest of Miss Jarvis' life was the fight against the commercialism of the holiday she had founded. For the candy, greeting-card, and flower merchants—and for all other individuals who misused her idea—she had no admiration whatsoever. Her primary hope was very easily stated: that mothers, the world over, should receive, on at least one day of the year, a simple, meaningful recognition.

H. E.

« BELL LEGENDS (8:59 *et al.*). For well over a century—but with an unexplained break sometime between 1835 and 1874—the citizens of Providence, Rhode Island, have been paying an annual fee to have the 200-year-old First Baptist Meeting House bell tolled three times a day. Originally, it was rung at sunrise, noon, and 9 P. M., but the sunrise ringing was, at some point, abandoned and 7 A. M. is the acceptable, comfortable hour.

The sexton, in 1835, got seventy-five dollars a year for the thrice-a-day task (and the once-a-day winding); but in 1874 his salary was raised to \$125, and has not since been changed. It is

pointed out, in a short newspaper article covering the tradition, that the stipend now takes care of little or nothing more than the sexton's bus fare between church and home.

S. F.

« BADGES OF OFFICE (7:95 *et al.*). E. M. Newman's *Seeing Paris* (N. Y., 1931) yields (p. 242) what one might call an oblique reference to a professional badge. The author has not had the good fortune to *see* one, but

. . . there are men who go about Paris; carrying a mallet, by which their calling is recognized. For a small fee they sound their mallets on the doors of sleepers who want to be awakened at a certain hour in the night or early morning.

There is a suggestion of this same custom in a story of Katherine Mansfield's called "Spring Pictures."

Ellen Korney

« EARLY INDIAN DRINKS (7:121 *et al.*). Ernest Crawley, in *Dress, Drinks, and Drums* (London, 1931), mentions (p. 180) *ixwin*, a beer made largely from maize, drunk "from the Chaco Indians to the Apaches in the North." There is also a reference (p. 184) to a fermented liquor from maple sugar and birch sugar by the North American Indians, and some information (pp. 202-203) on the taboos governing the drinking vessels of the North American brave.

E. K.

« FREEDOM TRAIN (7:86). A short item in the *New York Sun*, October 29, 1948, stated that the Freedom Train idea was originally proposed by the American Jewish Historical Society.



Dr. A. S. W. Rosenbach, the organization's president, reported that the society had presented to Attorney General Clark "an educational campaign planned on a national and local level," in order to "dramatize the American way of life" by means of a "traveling exhibition of the most impressive collection of original American documents ever assembled."

W. L.

« PERSONAL SHORTHAND SYSTEMS (8:79 *et al.*). The March 20, 1948, issue of *Notes and Queries* mentions the fact (pp. 125-126) that the Bodleian Library acquired the Lovelace Collection of John Locke's journals. Locke, it appears, used Jeremiah Rich's "Semigraphy." His diary of events in Parliament from April 25, 1660, to March 28, 1681—among the Lovelace papers exhibited in London in 1932—was written in shorthand and longhand.

T. Y.

« AMERICAN GHOSTS (8:46 *et al.*). Columbia University's oldest building, a dismal little weatherbeaten brick house on 114th Street (once the gatehouse to Bloomingdale Asylum) is said to have been inhabited by ghosts as late as 1924, when tales of wandering shadows escaping through underground passageways went round the campus.

Forty-odd years ago this structure was known as the "Cuckoo Clock House," because of the fact that Chief Engineer Psychorn, its tenant, kept canaries as a hobby and filled one of his second-floor rooms with them. It was generally admitted that a hundred of these lusty singers could rid the place of its phantom visitors.

W. A. M.

« PROTOTYPE OF BELLE WATLING (8:70). *Correction*: The name of the famous Lexington madame of days gone by was not Belle Breden but Belle Breezing.

Transylvanus

« INFANT-SNATCHING EAGLES (8:46 *et al.*). There is an illustration of this phenomenon in *Chasses dans l'Amérique du Nord* (Tours, 1884) by Bénédic-Henry Révoil.

L. S. T.

« NAMES FOR NATIONAL FLAGS (8:72). There was, of course, the "Stars and Bars" of the Confederacy.

M. A. deF.

« SELF-DERIDING TOWNS (8:71). Pranks such as are told about the inhabitants of Mol, in Jutland, are found frequently in folk-books. Strasbourg, in Alsace, is said to be the publishing place of *Das Lalenbuch . . . Gedruckt zu Laleburg, Anno 1597*, which Hans Friedrich von Schönberg used as a source for the better known *Die Schildbürger . . . Gedruckt in Verlegung des Authoris der Festung Mismopotamia 1598*. Von Schönberg was a Hessian editor and wrote his book for a publisher in Frankfurt am Main. A later edition appeared under the title *Der Grillenvertreiber* in 1603. It had, however, lost all the popular appeal of the original edition. The scene of the *Schildbürger* was Schilda, in Saxony. Both Schilda and Laleburg were fictitious place names.

*Die Abderiten, eine sehr wahrscheinliche Geschichte*, written by Christoph Martin Wieland in 1774, is related to these folk-books. Wieland, however, does not treat with ridicule the stupidity of the inhabitants of Abdera but

rather the life in a provincial town with which he had become familiar while living at Biberach. He borrowed the name from Abdera, an ancient town in Thrace, founded 656 B. C., and widely known for the stupidity of its population. (But it was also the birthplace of such famous men as Democritus and Protagoras, among others.) Wieland's novel has influenced later writers, including Gottfried Keller—in his series of short stories *Die Leute von Seldwyla* (1856). Jean Paul Richter (writing under the pseudonym Jean Paul) makes Krähwinkel the scene of his satire *Das heimliche Klagelied der jetzigen Männer* (1801), and so does August Kotzebue in his comedy *Die deutschen Kleinstädter* (1803). Krähwinkel (Crow's Corner or Crow's Nook) is the Schilda of the nineteenth century. The name is also found in *Die Leute von Seldwyla*. Sinclair Lewis, to cite a modern writer, does not use a place name when satirizing the life of a provincial town but rather its main thoroughfare — "Main Street."

Henry Meier

« CHAINED BOOKS (4:9). I have been told by a Canadian friend that there is a chained book in the Ursuline Convent in Quebec. Apparently there was, during the period of English rule in Canada, before that country became independent, an interdict against the importation of French books. The relatively small number of such books that did reach the French-speaking population were smuggled into the country from the United States. One major result of the ban was a scarcity of school books. In many schools, therefore, the teacher held the lesson book which was chained to her desk, and the children

learned from it by rote. At the Ursuline Convent the chained book, I was told, is a grammar, now preserved as a museum piece. Unfortunately I have been unable to get further details from printed sources.

I. D.

« BLOODY BREATHITT (8:71). A partial answer to the earlier query on the naming of Breathitt County, Kentucky, appears in *In the Land of Breathitt*, a Works Progress Administration publication issued in 1941. Breathitt County, according to this source, was named after John Breathitt (1786-1834), successively a school teacher, surveyor, lawyer, and finally Governor of Kentucky. The reputation of the county as a home of feuds originated during the Civil War, when the area was a "border" region, and there existed a sharp division of opinion between the adherents of the North and the South. It was not, however, until the eighties and nineties when the railroad reached that section that the "B" in Breathitt came to stand for "Bloody." Apparently the coming of the railroad so upset the economic stability of the area by opening up new sources for profit that the "feudin'" spirit received a new lease of life. I have come across no indication that the appellation "Bloody" was derived from any one of the spectacular feuds which occurred there.

H. T. R.

« HONEYMOONS AT NIAGARA FALLS (8:30 et al.). A recent article in the *Saturday Evening Post* (October 30, 1948) makes several points which I believe have not been picked up in earlier answers. Henry F. and Katharine Pringle, in their "Niagara Falls," state that as

long ago as 1852 the Falls were already known as the "Honeymoon Capital." The authors do not claim to know when the village became so popular among newlyweds, but surmise that the central location of the Falls had a lot to do with it. Moreover, the cataract has been publicized for at least two hundred years by "writers, poets, musicians, travelers and other assorted celebrities."

The Pringles mention a Niagara Falls Honeymooners' Club, organized by the local Chamber of Commerce, in the hope of attracting even more visitors. The Mayor of the town signs a certificate for those qualified for membership and declares them "entitled to all the rights and privileges of the organization as long as they both shall live while observing the rules for a happy marriage."

E. F. W.

◀ ORDEAL BY TOUCH (8:45 *et al.*). In the middle of the eighteenth century the Rev. William Richardson, pastor of a Presbyterian congregation in the Waxhaw settlement—between those two "large and commodious rivers" (Cornwallis), the Yadkin and the Catawba—lived in a childless marriage with his wife, Nancy Craighead, and William R. Davie, a nephew, later to become a Revolutionary leader. Sometime in the 1770's Richardson committed suicide, after a fit of melancholy. The fact of suicide was concealed by the elders. Over her dead husband's grave Mrs. Richardson placed a tombstone brought over from England; and in all ways she displayed due respect to his memory. However, she was still a young woman; and about a year later was married to one Mr. Dunlap, a leader at Waxhaw, and bore him a child.

In spite of Nancy Craighead's un-

impeachable alibi to account for herself at the time of her first husband's death, her brother-in-law, father of William R. Davie, suspected her. George Howe expands on the story in his *History of the Presbyterian Church in South Carolina*:

The true story of the suicide of Rev. William Richardson came out later, as such a story was bound to do. His mysterious melancholy, recurring but not continuous, was discussed but with some questionings. The father of Davie, for whom his death must have changed many things, would not acknowledge that it was a suicide, but insisted that to Nancy Dunlap there should be administered the old Scotch *purge* to discover whether or not she was indeed her husband's murderer.

This old story was hard to find, although referred to in James' *Life of Andrew Jackson*, but Mrs. Lucy Russell, my old friend, made a visit to me just in the nick of time. She told me where to find it, and also declared that it had been one of the local legends in southern North Carolina, and had been told to her by a man named Dunlap! I could hardly credit the extent of the credulity of this ancient superstition.

Upon the exhumation of the decaying corpse, Nancy was made to put her finger on its forehead before many spectators. The argument was that her finger would bleed if she was guilty. She held her finger up for all to see and cried "No blood!" Then the brother-in-law seized her wrist and ground her hand violently against the bones, and again she held up her hand for the crowd to see, shrieking hysterically, "There is no blood!"

Lawrence S. Thompson

[From *Notes and Queries*, October 30, 1948.]



# AMERICAN Notes & Queries

*October, 1948*

VOLUME VIII

:

NUMBER 7



# Index

(Notes are indicated by [n]; answers by [a].)

Aliases, women's, in government service (a) _____	110	<i>Midsummer Fires</i> (Jas. Aswell's), burned in Natchitoches (a) _____	109
American "classic" (ballad) _____	106	"N. M. I." (a) _____	111
Appleton, Wm. H., and 1855 Fruit Festival (n) _____	99	New York Book Publishers Association in 1855 _____	99
Author-publisher relations in 1855 _____	99	New York Colonization Society _____	106
Aviation column, first _____	107	Nourse, Edwin G.: coiner of "dis-inflation" _____	105
Basketball rules, first printed _____	105	<i>Observer</i> (English newspaper) burned in New Hampshire (a) _____	109
Book-burnings, American _____	109	"Pakistan" (a) _____	110
Book, world's smallest _____	109	Payen-Payne collection, missing sheets of Swinburne ms in _____	106
Burial in early New England (a) _____	108	Payne, Mrs. Winona Wilcox: woman's page originator _____	105
Cat-shaking _____	107	"Pipe-rack" stores _____	106
Chefs, famous _____	107	Political science, first college course _____	105
Children as ministers _____	107	Poor Farm Press, The _____	111
"Dis-inflation" _____	105	Printers Bible _____	106
"Dixie-gop" _____	105	Prototype of Belle Watling _____	108
Federal Hill, and Foster's writing of "My Old Kentucky Home" _____	107	Publishing industry in 1855: standards, obligations, etc. _____	99
"Feedlift" _____	105	Putnam, G. P., and 1855 Fruit Festival _____	99
Fisher, Jonathan, a shorthand system invented by _____	108	Railroad nicknames (a) _____	111
Fitzroy Tavern (in Bloomsbury): a literary meeting place _____	109	Rich, Waldo Leon, and a <i>Rubáiyát</i> bound in human skin _____	109
Fletcher, James W., and first printed basketball rules _____	105	Shorthand system, personal (a) _____	108
Foster, Stephen, at Federal Hill _____	107	"Silver" workers: American employees in Canal Zone _____	106
Franklin, Edgar, (a) _____	110	"Snivee" _____	106
Fruit Festival of New York Book Publishers Association (1855) _____	99	Stern, Madeleine B.: Note _____	99
Gardiner's Island about 1660: a token payment for (a) _____	109	Stowell, Robert F.: printer _____	111
"Gold" workers: American employees in Panama Canal Zone _____	106	Swinburne's "Lesbia Brandon" _____	106
"Jim Crow" (British term for roof spotter) _____	105	"Ten Million Swedes . . ." (unidentified Limerick) _____	107
"Kee, Kee" with gesture (a) _____	110	Token payments for land (a) _____	109
"Lesbia Brandon" (Swinburne's unpublished novel) _____	106	"Twofer" (a) _____	108
Macy, Jesse, originator of first political science course _____	105	Woman's-page originator _____	105
		Words of multitude and assembly _____	108

Cover Design by Frank Rea Sloan, Jr.

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

### *The Fruits of Authorship*

ON September 27, 1855, the Crystal Palace, that "beautiful edifice constructed wholly of iron and glass"<sup>1</sup> in what was then uptown New York—Forty-second Street, between the Reservoir and Sixth Avenue—was the scene of a festival, which, because of its significance as a register of author-publisher relations, deserves to be rescued from oblivion. Indeed, the New York Book Publishers' Association itself had been reorganized for the purpose of sponsoring the "Complimentary Fruit and Flower Festival."<sup>2</sup> William H. Appleton was President and George P. Putnam Secretary; and the entertainment committee, by the undeniable finesse of its arrangements, made it amply clear that the nineteenth century could launch a celebration that would eclipse many a twentieth-century cocktail party given to herald a new book or expand an author's ego.

On August 14, Putnam, on behalf of the Association, wrote to the caterer, Colonel Stetson of the Astor House, requesting entertainment for six hundred guests not to exceed \$2,500.<sup>3</sup> Invitations were dispatched; and the replies

received at the Association's headquarters at 348 Broadway gave promise of a stimulating evening and an almost united front on the desirability of cementing author - publisher relations. Speeches of the evening actually arrived at rather precise conclusions regarding the kindred interests of the two groups and the intellectual obligations of publishers.

The literary fruits were important. But so, too, were the more tangible ones, largely because of the many features that distinguish the occasion from modern imitations:

1. "The beverages were altogether destitute of alcoholic stimulant."
2. "The gentlemen refrained from indulgence in cigars."
3. "The place was kept at a temperature unusually comfortable for such an occasion."
4. "Gentlemen with ladies, and gentlemen without that privilege, alike endeavored to be polite, and displayed excellent capabilities of enjoyment."<sup>4</sup>

All this—a far cry from the present-day receptions, at which "100-odd guests spend an hour or so blowing smoke at one another and milling around in search of the waiter"<sup>5</sup>—may be studied in closer detail in the September 29, 1855, issue of the *American Publishers' Circular and Literary Gazette*. The entire number is given over to a report of the Festival, with apologies to the advertisers whose space had been consumed for that purpose. There, beneath the headlines "Authors Among Fruits" and "Genius in the Crystal Palace," the reader may unearth a close-range view of the forebear of the authors' cocktail party.

The whole of the north end of the

Crystal Palace was enclosed in the form of a pavilion, with alternating strips of red, white, and blue. Six long tables were flanked by a dais upon which rested the table for the officers and speakers of the evening. Covers were laid for six hundred and fifty guests. There were place-cards for all, and small bouquets wrapped in filigree for the ladies. In front of the President's chair was a cornucopia. From the mouth of it poured "a luscious flood of the gifts of Pomona"; and from the other extremity hung a cord bearing the inscription, "May plenty crown the humblest board." Facing the President, also was a figure representing Gutenberg with his printing press. On the wainscoting around the enclosure was an array of greenhouse plants and "vases of gorgeous flowers." Behind the dais, and reaching toward the great dome of the Crystal Palace, was a raised amphitheatre with seats for ladies. The whole edifice was brilliantly illuminated, "the gas working admirably." The chandelier under the dome and the lights in the picture gallery were ablaze, and from under the stained roof hung a spread of gas jets setting off this inscription: "COMPLIMENTARY FRUIT AND FLOWER FESTIVAL, / GIVEN TO AUTHORS, / BY THE / NEW YORK PUBLISHERS' ASSOCIATION / SEPTEMBER 27, 1855."

Lines of gaslights were arranged to represent the Temple of Wisdom, in which was placed a small white statue of Clio, the Muse of History, and above her in letters of light one saw: "HONOR TO GENIUS." On the walls hung portraits of the publishers, Mathew Carey, Thomas Desilver, Daniel Appleton, and E. L. Carey.<sup>6</sup>

At a little after six, the guests gath-

ered beneath the rotunda and entered, two by two, to the banquet. As the orchestra, under the direction of Messrs. Noll and Ritzell, struck up, genius prepared to be served. The President's table was graced by such distinguished personages as Washington Irving, "fresh and genial, and the object of universal remark," Dr. Valentine Mott, President Woolsey of Yale, the Hon. Charles King of Columbia, Mayor Wood, the Rev. Henry Ward Beecher, William Cullen Bryant, and Prof. S. F. B. Morse. At other tables were E. A. Duyckinck, Alice and Phoebe Cary, Charles A. Dana, T. S. Arthur, Epes Sargent, Charles G. Leland, "Fanny Fern," Park Benjamin, L. A. Godey, the Bottas, S. Austin Allibone, N. P. Willis, Benjamin J. Lossing, and H. T. Tuckerman. As one journalist put it, "On no former occasion has there been an opportunity to enjoy the sight of so many very great lions at once." Another remarked that in view of the

brilliant and splendid array presented by the . . . guests, no doubt much of the singular beauty of the ornamental arrangements and their novelty as a public entertainment, were lost upon those who witnessed . . . them.

All in all, it was said, the whole effect was one which "perhaps no other public occasion in this country has surpassed." The "demi-toilets" of the ladies formed a pleasing ensemble; the palace of glass and iron rivaled the temple of the Pythian Apollo. The "coup d'oeil" was indeed brilliant.

The feast itself came as close to nectar and ambrosia as the caterers, Coleman and Stetson of the Astor House, could conceive. The promises inscribed on the satin bill of fare were fulfilled

at the tables, where, amid devices of books in singular bindings and a profusion of fruits—"from the blushing peach to the red-lipped melon"—dinner was served. Among the cold ornamental dishes were boned turkey, "Noi of Veal, en Bellevue," "Serpents destroying Bird's Nest," and "Bastions ornamented." The creams were horticultural; the fruit romantic and historical, Vicar of Wakefield Pears and "Pommes d'Neigles." The pastry was ornamental, introducing models of Gutenberg, the Temple of History, and a Monument of Literature; or geographical, indicating maps and books of travel, from Charlotte Russe to Swiss Merlingues, from Bavarian Cheese to Champagne Jelly.

After proper obeisance had been paid to so ingenious a bill of fare, Mr. Appleton arose to welcome the guests. He felt the occasion historic:

Under the guise of a light floral banquet, it is very possible that we may be inaugurating a new era in the history of that trade which ministers to the intellectual wants of a great and powerful people. Our present social gathering of authors and publishers may lead to unanticipated results. It can hardly fail to promote a good understanding among those who exert an important influence on the education of the national mind.

He then followed this with a significant remark on the obligations of his own profession:

It is in our power, and therefore it becomes our imperative duty, to lend the most important aid in raising the intellectual and moral tone of the literature which is daily and hourly sent forth among the people of our native land.

The second meaningful note of the evening was sounded by the Secretary of the Association. Putnam asserted that the interests of

writers, and publishers, and sellers of books, in this great and thriving country, . . . are, or should be, mutual and identical.

William Cullen Bryant, responding to a toast of the evening, reiterated this motif, which, indeed, had been the inspiration of the Festival itself:

Authors and booksellers are each other's best allies. . . . When I hear of a rich bookseller, I know that there have been successful authors.

Putnam drew attention, also, to the increasing importance of American literature, when he offered yet another answer to the question, "Who reads an American Book?" and reported for the benefit of our English cousins that

the sheets from our book-presses alone, in a single year, would reach nearly twice round the globe; and if we add the periodicals and newspapers, the issues of our presses in about eighteen months would make a belt, two feet wide, printed on both sides, which would stretch from New York to the Moon!

A final interesting point was scored in a poem by James T. Fields,<sup>7</sup> who, contrasting earlier publishing methods with those of his own day, perceived that by 1855 publishers had learned at least one lesson in the art of commerce:

How slow and sure they set their  
types,

How small editions ran!  
Then fifty thousand never sold—  
Before the sale began.



For how could they, poor plodding  
souls,

Be either swift or wise,  
Who never learned the mighty art  
Of *how* to advertise.

...

But yet a hint may not be lost,  
Altho' 'tis dropped in fun,—  
Don't publish books that *from* your  
press

Whoever reads may run!

Though the toasts were downed in  
"crystal Croton," they were as potent  
as the speeches:

THE REPUBLIC OF LETTERS —  
Boundless as the world, it should  
guarantee equal rights to every sec-  
tion: pure genius should be its only  
badge of honor, and the sure pass-  
port to substantial reward.

After the hopeful air, "Behold how  
brightly breaks the morning," the toasts  
continued:

AMERICAN LITERATURE — Its youth  
gives brilliant promise of an honor-  
able future: may its riper years show  
that it has been trained in the right  
schools.

THE PUBLISHERS OF BOSTON — A  
Fraternity that has been illustrated  
by the patriotism of Knox, and the  
practical intelligence of an Armstrong,  
a Lincoln and a Brown, may still be  
proud of the products of their culti-  
vated Fields.

THE BOOKSELLERS OF THE UNION —  
So long as they are the mediums for  
diffusing sound intelligence and the  
pure products of true genius, they de-  
serve an honorable position in the  
community; for, in the ordinary busi-  
ness of their lives, they become ben-  
efactors to their country.

Until nearly midnight the toasts were  
offered, responses made, and letters from  
absentees read. E. H. Chapin gave an  
address on that "revolutionist," the

Printing Press, that "voice for the  
groaning people," whose rumble is "bet-  
ter than the rattle of artillery." Samuel  
Goodrich was called for, but his only re-  
ply was that the last time he had heard  
of Peter Parley, he had gone somewhere  
up the Connecticut River to see if he  
could find Rip Van Winkle. Washington  
Irving, in the midst of all the bustle,  
enjoyed an unexpected meeting with  
his old friend Moses Thomas, the ex-  
publisher from Philadelphia, whom he  
had not seen for a quarter of a century.  
The female authors were honored in a  
punning toast:

The *New England Tale* is re-echoed  
from the *New Home* of the Far  
West; and from a *Cabin* on the banks  
of the Ohio, a touch of Nature vi-  
brates among *The Lofty and the  
Lowly* through the *Wide, Wide  
World*.

The authors present appeared to be  
united in their belief that the Festival  
might usher in an era of harmony in  
author-publisher relations. Letters from  
those unable to attend reiterated this  
same hope. Nor should one short sen-  
tence be omitted from the report of so  
splendid an occasion. A letter from Rob-  
ert Winthrop, discussing the publishers  
and booksellers of America, declared,  
"Theirs is the only *imprimatur* to which  
a Free People can ever submit." Indeed,  
there were several "fruits" of this re-  
union. Some of them, less tangible than  
the Vicar of Wakefield Pears, are vir-  
tually as sound as they were almost a  
century ago.

Madeleine B. Stern

1. James G. Wilson, *The Memorial History of the City of New York* (N. Y., 1893), III, 444. See also Georg Carstensen and Charles Gilde-

- meister, *New York Crystal Palace* (N. Y., 1854).
2. George Haven Putnam, *A Memoir of George Palmer Putnam* (N. Y. & London, 1903), I, 378.
  3. G. P. Putnam to Colonel L. Stetson, August 14, 1855; included in the *Festival Correspondence* (See *Appendix*, below).
  4. This and the subsequent quotations relating to the Festival appear in "Complimentary Fruit Festival of the New York Book Publishers' Association To Authors and Booksellers, At the Crystal Palace, September 27, 1855," *American Publishers' Circular and Literary Gazette*, September 29, 1855, pp. 65-79. An interesting account of the Festival by a Chicago publisher appears in D. B. Cooke, "My Memories of the Book Trade," *Publishers' Weekly*, March 25, 1876, p. 404. See also J. C. Derby, *Fifty Years among Authors, Books and Publishers* (N. Y., 1884), p. 34 ff.
  5. Ralph Thompson, "In and Out of Books," *New York Times Book Review*, October 17, 1948, p. 8.
  6. Two of the letters in the Festival Correspondence refer to the shipping of portraits: those from Henry C. Carey, Philadelphia, September 22, 1855, and from Mr. & Mrs. C. C. Little, Cambridge, September 21, 1855.
  7. Fields had written to Putnam from Boston, September 17, 1855, "I should like to know what guns are to speak on the 27th, so that if there is too much ammunition and my cartridge is not needed, I shall not be obliged to pull my small trigger." The letter is printed on page 380 (Vol. I) of G. H. Putnam's *A Memoir of George Palmer Putnam*.

### Appendix

Replies to Festival invitations were carefully saved by G. P. Putnam and even-

tually found their way into the New York Public Library, where they have been mounted in two volumes labeled *New York Book Publishers Association. Fruit Festival Correspondence*. These materials are of interest not merely because they include notes from such figures as Melville, Holmes, Whittier, Bryant, and Longfellow, but because letters from some of the lesser lights constitute a short symposium on author-publisher relations. The following excerpts are cited by courtesy of Mr. Robert W. Hill, Manuscript Division, New York Public Library:

### *The Profession of Publishing*

"I entertain a great respect for the Booksellers & Publishers of the U. States as a class; . . .

"The vocation of the printer & publisher, in its various departments, is among the most important in the community, closely connected with the promotion of its best interests." —Edward Everett, Boston, September 25, 1855. [Everett, 1794-1865, the celebrated statesman and editor of the *North American Review*.]

"They [Authors, Publishers and Booksellers] are the caterers . . . of the mental food for the immortal mind." —John Grigg, Philadelphia, September 15, 1855 [Grigg, 1792-1864, Philadelphia publisher.]

### *Author-Publisher Relations*

"The occasion will be of special interest. It would be pleasant to sit at feast with so many, who, as authors, have adorned our national name. And it would be pleasant also to be the guest of those active, enlightened & generous publishers who have done so much for authors. . . .

"At your table there will be an ag-

gregation of various genius & talent, constituting a true *Wittenagemote*, which may justly gratify an honest pride of country. But grateful as this may be, as a token of power, it will be more grateful still as a token of that concord, which is growing among men in all the relations of life. The traditional feud between authors & publishers promises to lose itself in your festival, even as the traditional feud between England & France is all absorbed in the welcome of Victoria by Louis Napoleon. . . . And the whole scene, . . . will be an augury of that permanent co-operation & harmony which will secure to the pen its mightiest triumphs." — Charles Sumner, Boston, September 26, 1855. [Sumner, 1811-1874, the eminent statesman and opponent of slavery.]

"My own share in literature though humble, has been sufficient to make me estimate highly these efforts to promote confidence and good will between Authors and Publishers." — Sarah Josepha Hale, Philadelphia, September 21, 1855. [Sarah J. Hale, 1790-1879, editor of *Godey's Lady's Book*.]

"For myself, I needed no assurance that this Festival will be 'a pleasant and acceptable reunion of those connected in the book-world, both as authors and as business-men.'

"I have long been of the opinion that the prevailing idea of the natural enmity of authors and publishers was 'a popular fallacy.'" — Grace Greenwood, Coldwater, Michigan, September 17, 1855. [Sara J. C. Lippincott, 1823-1904, wrote numerous books under the pseudonym of "Grace Greenwood," and was one of the first women in the United States to become a regular newspaper correspondent.]

"To one who has watched, for half a century, the simultaneous growth of native literature and publishing enterprise in this country, this occasion suggests curious recollections and . . . hopes. The first time I had the pleasure of witnessing a social gathering of American Publishers, was at the Old City Hotel, Broadway, in 1802, at your primary organization I believe, and under the auspices of the remarkable Matthew Carey. [An outcome of Carey's book fair of 1802 was the earliest national booksellers' organization which came to be called the American Company of Booksellers.] About thirty years after I was one of the large assembly brought together by the Brothers Harper. If you compare the annual list of new works the authors, bookstores, processes of manufacture at the beginning of the century and now, you will realize the vast progress of our country in this the noblest department of her industry; and feel how much of interest the history of your Guild might possess for one who has followed it with sympathy and circumspection. It is to me a most grateful reminiscence that *Stereotyping*, which has so multiplied the capabilities of your pursuit, was originated by one of our eminent fellow citizens of New York.

"Having, at times, during a busy professional life, become somewhat familiar both with the composing stick and the pen, I am proud to claim fraternity with both hosts and guests; and as the latter are chiefly authors, I cannot but hope that a better mutual understanding may be one of the fruits of this re-union." — John W. Francis, New York, September 13, 1855. [Francis, 1789-1861, the well-known physician and author of *Old New York*, had been apprenticed

to a printer in his youth. He commented upon the three publishers' meetings he attended in *Old New York* (N. Y., 1865, p. 354), and stated, "A comparative view of these three periods in literary progress would furnish an instructive illustration of the workings of the American mind and of the enterprise and capabilities of the American press."]

### *One Dissenting Voice*

"I feel honored and flattered, but my dear Sir I freely confess that this scheme for setting Gog and Magog face to face has appeared to me eminently preposterous. I cannot learn that any harmonious reunion of the beasts of the earth for fruit-eating purposes has taken place since their lamentable dispersion after the fall of Adam.

"[But] . . . The venom of critics will certainly be harmless when their fangs are buried in peaches. The most heartless and avaricious publishers cannot receive plums otherwise than with complacency — and I allow that it is next to impossible to conceive of a poet, melancholy and heart-broken, over grapes. — I will come if I can." — Erastus W. Ellsworth, East Windsor Hill, Connecticut, September 14, 1855. [Ellsworth, 1822-1902, poet and inventor.]

### *The Thumbtack*

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"DIS-INFLATION": coined by Edwin G. Nourse, head economic adviser to President Truman; defined as "a happy medium between inflation and deflation." \* \* \* "DIXIEGOP": name given

by Congress of Industrial Organizations to the Republican-Southern Democratic coalition, in the Senate, which defeated President Truman's anti-filibuster efforts in March, 1949; the CIO said the animal had "the front legs and face of a donkey with the trunk and rear end of an elephant" (*New York Times*, March 20, 1949). \* \* \* "FEEDLIFT": U. S. Air Force operation to fly fodder to starving livestock stranded by drifting snows on Western plains during the severe 1949 winter (United Press dispatch, January 21, 1949). \* \* \* FIRST COLLEGE COURSE IN POLITICAL SCIENCE: originated by Jesse Macy at Grinnell University (Robert E. Sherwood, *Roosevelt and Hopkins*. N. Y., 1948, p. 17). \* \* \* FIRST PRINTED BASKETBALL RULES: developed by James W. Fletcher, who died January 21, 1949, at East Orange, New Jersey; in 1894, when Fletcher was physical director of the Holyoke, Massachusetts, Young Men's Christian Association, he requested the late Dr. James Naismith, inventor of the game, to write out the rules; Fletcher refined them and had them printed; the first game under the new rules was played at the Holyoke Y.M.C.A. between teams representing businessmen and members of the evening classes (*New York Herald Tribune*, January 24, 1949).

"JIM CROW": "spotter on the roof"; English term for anti-aircraft observer during Nazi air attacks on London in World War II (Winston Churchill, *Their Finest Hour*, Vol. II: in *New York Herald Tribune*, February 24, 1949). \* \* \* ORIGINATOR OF WOMAN'S PAGE: Mrs. Winona Wilcox Payne, who died January 7, 1949, at Covina, California; developed and edited the woman's page in the *Cleveland Press* and

later in *McCall's Magazine* (New York *Times*, January 9, 1949).

"PIPE-RACK STORES": clothing stores usually operated in low-rental loft-buildings with no fixtures but the simple pipe-constructed racks on which the garments are displayed. . . . "SILVER" AND "GOLD" WORKERS: nicknames for native and American employees in the Panama Canal Zone (*Public Record*, January, 1949). . . . "SNIVEE": "something that's small and you can't quite keep your fingers on it as it slides around"; so defined by Joseph Beirne, president of the Communications Workers of America, when he applied it to a Senate Labor Committee's query as to whether he favored the Taft-Hartley Law's provision requiring unions to bargain in good faith. Beirne told reporters that the term had long been in use in collective-bargaining sessions.

## QUERIES

» "PRINTERS BIBLE." Can some reader cite the edition of the so-called "Printers Bible"? I am anxious to have all clues—however slight—that bear on this subject. Cotton Mather, as far as I know, is the authority for the discovery of the misprint "Printers" (for "Princes") in Psalms 119:161.

*Ruth Evelyn Byrd*

» SWINBURNE'S "LESBIA BRANDON." I am anxious to trace two missing sheets of the ms of the first section of Swinburne's unpublished novel, "Lesbia Brandon." These are mentioned by Georges Lafourcade, in *La Jeunesse de Swinburne* (Paris, 1928, Vol. II, p. 304, n. 28), as being in the possession of Mr. de V. Payen-Payne. Messrs.

Sotheby and Co. have informed me, however, that the sheets were not among the mss of the Payen-Payne collection which they sold after his death. It is possible that he had already disposed of them to an American purchaser.

It is most unlikely that anything on the sheets would identify them as belonging to "Lesbia Brandon," for this title was not Swinburne's but was first given—inappropriately—to the work by Wise. The contents, however, should be readily recognizable as being part of a novel; the sheets are almost certainly foolscap, in a light greyish-blue color.

I would like also to discover the whereabouts of unpublished poems and other works by Swinburne, including items published since his death. Anything published posthumously by Gosse and Wise contains errors of transcription, sometimes very serious, and collation with the original ms is essential if a reliable text is to be produced.

*Randolph Hughes*  
(London, England)

» NEW YORK COLONIZATION SOCIETY RECORDS. I have been trying to get access to the records of the New York Colonization Society. Apparently, they are not among the holdings of any library in New York City. The organization was in existence until the very early eighties.

*I. D.*

» DISAPPEARANCE OF A CLASSIC. Some years ago one of the newspapers revived the text of the American classical ballad, the chorus of which, if I remember correctly, ended with the words: "For a greenhouse has a fragrance that a livery stable ain't." This text should be preserved for posterity and it is to be

hoped that some correspondent may be able to reconstruct it.

*Alfred E. Hamill*

» **STEPHEN FOSTER AT FEDERAL HILL.** It has been alleged that Stephen Collins Foster actually wrote "My Old Kentucky Home" at Federal Hill, famous home of John Rowan, where Henry Clay and other greats enjoyed many a glass of fine Kentucky whiskey and dealt many a hand of poker.

Federal Hill is, of course, the locale that Foster had in mind in writing the great song, but what is the evidence to prove that Foster was living there when he wrote it?

*Bard*

» **CAT-SHAKING.** In Lee County, Kentucky, it is customary to hold a cat-shaking whenever a new quilt has been finished in the neighborhood. To it are invited all the eligible bachelors and spinsters. The new quilt is unfolded, and all gather 'round. Each person grasps the edges of the quilt, and at a given signal a cat is tossed right into the middle of it. Everyone shakes nervously. The cat gets wild and the shakers the same. If the cat gets off—and the supposition is that he does, usually!—the person standing nearest to the point at which the beast escapes will be the first to be married.

Is cat-shaking known outside Lee County?

*T. M. C. J.*

» **FIRST AVIATION COLUMN.** It has been stated that the first newspaper column devoted to aviation appeared on the sports page of the New York *Morning Sun*, sometime in 1908 or 1909. This

feature was conducted by Elizabeth G. Gregory. Another report claims that the first such column was written by a newspaper man in Boston—for a paper published there. I would like to know which of these stories is correct.

*I. D.*

» **CHILDREN AS MINISTERS.** Early in 1949 the newspapers carried a story of a five-year-old boy, Marjoe Gortner, of Long Beach, California, who had been ordained a minister of the Old Time Faith Church. The lad conducted services on his fifth birthday at the Masonic Temple in Long Beach. When he was four he officiated at at least one wedding, which resulted in a sizable legal and religious controversy.

I would like to know whether children of four or five have ever before been ordained.

*O. L. Patterson*

» **FAMOUS CHEFS.** What famous chefs, *maitres d'hôtels*, etc., have acquired reputations comparable to those of Oscar of the Waldorf or Roscoe (Drake) of the Lafayette Hotel in Lexington, Kentucky?

*Transylvanus*

» **"TEN MILLION SWEDES . . ."** I would like to know the origin of this Limerick (or its variations):

Ten million Swedes crawled on their knees

To catch one poor Norwegian.

The dust from the weeds

Made snuff for the Swedes

And they called it Copenhagen.

*Dorothy Yennie*

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« PERSONAL SHORTHAND SYSTEMS (8:79 *et al.*). Jonathan Fisher, parson of Blue Hill, Maine, who has been described as "a mixture of clergyman, farmer, physician, scholar, painter, poet, picture-framer, manufacturer of itch ointment, cabinetmaker and sentimental traveler" (*Athenaeum Items*, November, 1948), devised his own shorthand system. This has been described by Mary Ellen Chase (*Jonathan Fisher: Maine Parson*, N. Y., 1948, p. 48) as having caused "untold labor and exasperation to his biographers."

Fisher got the idea in the autumn of 1792 when he determined to invent "a philosophical alphabet" for his own use. This, he hoped, would save him much costly paper and "even afford a curious specimen to some few after my death." By 1795 he had nearly perfected the code, although he was still "devising new characters for it." And from that year he used it for his diary and his sermons, even transcribing into it the earlier diaries of his Harvard days and many of his letters, written and received. He also used it—along with a kind of phonetic spelling of his own—for his expense accounts of 1793. In his later years he estimated that the employment of this shorthand had saved him at least \$70 in paper over a period of fifty years. Miss Chase adds: "How much more it has cost his diligent researchers into its intricacies would, I am sure, fill him with horrified delight."

L. J. A.

« WORDS OF MULTITUDE AND ASSEMBLY (5:179). Grover Smith, in the De-

cember 24, 1948, issue of the *English Notes and Queries*, lists several nouns of this category which are not, I believe, to be found in the original Note: a *yard* of deer, a *sunder* of hogs; a *pod* of seals or whales; a *gam* of whales; a *stand* of bees; a *troop* of monkeys.

He also mentions two variants: *siege* (for *sedge*) of herons; and *nide* (for *nye*) of pheasant.

The correspondent suspects, however, that the "whole formal vocabulary is apparently being simplified in America at least, to 'flock,' 'gang,' and 'herd.'"

T. P.

« BURIAL IN EARLY NEW ENGLAND (2:151 *et al.*). Newspaper accounts of eighty-year-old John Scott Pillsbury, of Scarborough, Maine, suggest that the custom of placing the dead in a receiving tomb until final burial in the warmer weather is not always acceptable, so far as personal preferences are concerned. Pillsbury's dislike was strong enough to move him to dig his own grave during this winter's unseasonably mild weather. It is also clear, from the same report, that the temporary burial is a practice that is only "sometimes" followed.

J. K. M.

« "TWOFR" (8:57). I have been waiting for someone to comment further on the expression "twofer." When I was a boy the word was used to describe a cheap cigar selling two for a nickel. It came to be used to describe anything of inferior quality, such as cheap candy selling two for a penny.

Lawrence P. Dodge

« PROTOTYPE OF BELLE WATLING (8:94 *et al.*). In 1936 the Macmillan

Company, "in response to a flood of requests," issued a booklet, *Margaret Mitchell and her Novel "Gone With the Wind."* In this Margaret Mitchell explains (pp. 19-20) how carefully she avoided the use of "actual names of any persons who lived in or near Atlanta." She expressed her gratitude to Franklin Garrett of Atlanta in this connection: "I could call him up and ask if anyone named 'Watling' ever lived in this country and he could say 'Yes' or 'No' without even consulting his records."

By curious coincidence, Herbert Asbury's *French Quarter*, published in the same year, stated (p. 393) that in the New Orleans establishment of "Miss Carol of Baronne Street" one of the "permanent roomers" was "Chicago Belle."

E. K.

« *TOKEN PAYMENTS FOR LAND* (8:58 *et al.*). Gardiner's Island, lying off the end of Long Island between Orient and Montauk Points, is said to have become (about 1660), by a patent from Governor Dongan of New York, a lordship and manor, with its own courts and government—for the annual fee of "one lamb on the first of May."

(A piece on the history of the island appeared in the *New York Times*, January 30, 1949.)

Alison Hart

« *BOOKS BOUND IN HUMAN SKIN* (6:122 *et al.*). The late Waldo Leon Rich, of Saratoga, New York, well-known collector of editions of the *Rubáiyát*, had in his library a volume of the FitzGerald work bound in tanned human skin. When Rich died this volume, together with the rest of the collection, was bought by Fred W. Allsopp of Little

Rock, Arkansas. After the death of Mr. Allsopp his library was sold in 1946-47 by Parke-Bernet Galleries in New York, but the human-skin *Rubáiyát* was not included in the sale, as far as one can tell from an examination of the sale catalogue. I have not been able to trace the present whereabouts of the volume.

It is perhaps worth noting that Mr. Rich's collection also held what has been called the smallest book in the world—an edition of Omar only five-sixteenths of an inch high and weighing only half a pennyweight.

T. R. Watkins

« *LITERARY HANGOUTS* (8:60 *et al.*). Poets, painters, and players are said to collect at Fitzroy Tavern in Bloomsbury, the ceiling of which collects bags of money thrown up to stick until Christmas. This has been going on (according to a piece in *Everybody's*, December 18, 1948) for twenty-six years. The 1948 Christmas money went to finance a children's party.

T. S. L.

« *AMERICAN BOOK-BURNINGS* (8:74 *et al.*). A news release in the *New York World Telegram*, February 2, 1949, stated that a copy of James Aswell's *Midsummer Fires* (N. Y., 1948), which had been banned in Bossier City, Louisiana, was publicly burned in Natchitoches by a retired minister, who called the book immoral and admonished onlookers to read the Bible.

R. T. Murphy

« A copy of an English newspaper, the *Observer*, was publicly burned in the market place of Portsmouth, New Hampshire, on December 3, 1707. An account of the burning, appearing in



the *Boston News-Letter*, December 1-8, 1707, stated that the Court of Quarter Sessions in Portsmouth had ordered that it be carried out "in some publick Place within this Town, by the Common Hangman or otherwise the Sheriff Officer." The sheet apparently contained a libel "very much tending to the Defamation of his Excellency the Governor [Joseph Dudley] and his administration."

H. N. Holt

« "KEE, KEE" WITH GESTURE (8:76 *et al.*). R. G. W.'s comment suggests possible derivation from Algonkian. Cf. William Strachey, *The History of Travaille Into Virginia Britannia*, the Harleian Society, London, 1849; from the Ashmolean mss written circa 1610-17; p. 190—*Mesheew* (nose), in which prefix *Me* signifies "my"; p. 184—*Kemeshki* (arse); p. 192—*Shekin* [possibly *Shekins*] (to piss); but page 195 gives totally unrelated *Moich* for *turd*.

Strachey apparently used *i* and *e* interchangeably to represent a given sound; there seems to be no evidence of any attempt at a uniform system of phonetics in recording native sounds. Still *Kee* may be a form of *ske* or *ski*. A qualified etymologist might verify or refute, if analogous illustrations are available in dialects other than Powhatan, such as related Cree, Delaware, etc., about which so much is definitely known.

After it became legal to enslave Indians in Virginia (Cf. *Hening's Statutes at Large*, 1663) they intermarried with Negro slaves, which may explain local verbal contention that *Kee* is of African origin and that *Kee* and gesture are a form of black-magic "hexing."

C. E. G.

« EDGAR FRANKLIN (8:27). "Edgar Franklin" was the pen-name of Edgar Franklin Stearns (born in 1879; I find no record of his death, but believe that he is no longer living). Most of his life was spent in New York City. A short story, "Stay Out of the Moonlight," appeared in *Collier's* as recently as April 29, 1933. I have been told that he signed his work in the cheaper magazines "Edgar Franklin," reserving the signature "E. F. Stearns" for the work he regarded more highly. Perhaps the Samuel French Co., of New York, publishers of Edith Ellis' *White Collars* (1926), a comedy based on an Edgar Franklin novelette, can help your inquirer.

Earle F. Walbridge

« "PAKISTAN" (7:158 *et al.*). When Jinnah, the leader of Pakistan, died on September 11, 1948, the *New York Times* included in his obituary (September 12) a slightly more detailed account of the origin of "Pakistan" than those earlier mentioned. According to this source, moreover, it was a Moslem undergraduate at Cambridge—Rehmat Ali—who invented the name in 1933.

R. S.

« WOMEN'S ALIASES IN GOVERNMENT SERVICE (5:43 *et al.*). The first work given to women by the Federal Government—a point already mentioned—came from the General Land Office as far back as the Pierce administration. It was the copying of land warrants and was sent to the homes of the women concerned. They in turn received it in the name of some male relative and for that reason were paid what he would have received, i.e., twelve hundred dollars a year. Later, during Buchanan's

administration, this task was, by and large, taken out of female hands; and the few who continued were paid only six hundred a year. But during this same administration the first woman clerk appeared in the Treasury Department. She was allowed, during her husband's illness, to do his work for the support of the family. She was on the payroll until her second marriage, but in her brother's name. It is said that she was efficient at her job and was comparatively well paid (sixteen hundred)—but only because she did her work in the name of a man. Her official existence was in this way ignored.

The details of this case are to be found in Mary Clemmer's *Ten Years in Washington* (Hartford, Conn., 1882, p. 370).

E. D. Cramer

« RAILROAD NICKNAMES (7:172 *et al.*). Christopher Isherwood, in *Lions and Shadows* (Norfolk, Conn., 1948, p. 29), mentions a French nickname.

He describes a nightmarish third-class journey from Lyon to Annecy. Family groups were crouching around little stoves where they were warming

up food; babies were resting in improvised hammocks; and the general atmosphere was one of comfort-if-you-can. As the train sped toward the Alps with increasing speed

the jolts lengthened out into jumps, until we seemed to leave the rails altogether for seconds at a time. Chalmers murmured sleepily that his people at the Rouen *pension* had told him that P.L.M. stood for "Pour les morts."

E. K.

« "N. M. I." (6:80 *et al.*). The post-Civil War practice of change of name, among ex-slaves is touched on in Roi Ottley's *Black Odyssey* (N. Y., 1948, p. 185). Before the emancipation, Tom, belonging to a white man named Randolph, was sometimes called Tom Randolph; but more often, "Randolph's Tom." Such names, obviously, were unbecoming to free men, and in many instances the Negro would make a complete break and call himself, say, "Tom S. Lincoln." The middle initials, standing for no name at all, were what the Negroes themselves referred to as their "entitles."

T. A.

---

## The Private Press: Work in Progress

THE POOR FARM PRESS, Calais, Vermont, of which Robert F. Stowell, professor of English at the University of Vermont, is "proprietor, publicity manager, and typesetter," has plans, in the paper-work stage, for the printing of a number of booklets on country living and cooperative communities. Some of these are to be concerned with subsistence farming, combining both philosophy and practical advice. Stowell also wants to reprint William Cobbett's *Cottage Economy*. The actual printing will be done, for the most part, during the summer months.

The Press was established a little less than two years ago; and the only equipment—a 12-by-18 flatbed, manually operated, and an assortment of type—now rests in an unheated bean barn at The Poor Farm.

Stowell has always had a flare for map-making, and the printing of them, he says, was a natural enough "next step." The first completed product was a reprint of what is believed to be the first map made of the State of Vermont, first published in 1795 by an engraver named Amos Doolittle and probably originally drawn by a man named Blodgett in 1787. The second is *A Thoreau Gazetteer*, a compilation of maps designed to aid a reader in following the travels of the New Englander in the United States and Canada. Five hundred copies have been printed. (Comparable volumes for other major figures in American literature are projected.)

The Poor Farm Press, says Stowell, is available to "minority groups" who may have no other opportunity for expression.

### *AN&Q Research Service: An Announcement*

RESEARCH FACILITIES in the New York area are virtually unmatched. Yet many writers, bibliographers, and candidates for degrees—living outside the region—are obliged to forego the advantages of these resources because the points in question do not warrant the expense of so costly a journey.

AN&Q's editorial research is carried on in New York City, with a staff geared to handle more research materials than the journal itself can absorb. We therefore announce the launching of an all-round RESEARCH SERVICE, designed primarily to satisfy the needs of out-of-town scholars.

We are prepared to make careful and direct investigations within these fields: literature (including bibliography and rare-books data), history (including history of the arts), political science, economics, sociology, and languages. Pure science is not our meat; popular treatments of it, however, are acceptable.

If the inquiry is one that clearly requires very little search, a predetermined minimum charge will be levied. If it is one on which costs are less predictable, we will submit rough estimates before proceeding. We will provide photostats whenever feasible.

This new service is entirely divorced from the regular information-exchange mechanism of AN&Q, which will continue in its accustomed manner.

THE EDITORS  
AMERICAN NOTES & QUERIES  
NORTH BENNINGTON, VERMONT



AMERICAN  
Notes & Queries

*November, 1948*

VOLUME VIII : NUMBER 8



# Index

(Notes are indicated by [n]; answers by [a].)

Accident insurance policy, first for the blind _____	119	Limericks: one by Edward Delavan Perry (a) _____	127
Afro-Antillian poetry _____	115	"Looker" _____	120
Anecdotes, recurrent (a) _____	126	Matches, first advertising book of _____	119
Banyan Press _____	128	Mayors, unofficial (a) _____	124
Bell legends (a) _____	126	"Miracles," modern _____	125
Boners of rewrite men _____	121	"N. M. I." (a) _____	127
Book burnings, American (a) _____	125	Negro, artistic interpretation of the _____	115
Book of matches with advertising, first _____	119	"Noon mark" _____	121
Bourbon County (Ky.) eulogist _____	121	Palés Matos, Luis: poetry and vocabulary of _____	115
"But a greenhouse has a fragrance . . ." _____	122	Panorama in America (a) _____	126
Cahoon, Herbert: <i>Thanatopsis</i> _____	128	Policewoman, first _____	119
"Catr": Civilian Actress Technicians _____	119	"Pork barrel" bill, earliest (a) _____	122
Corn, tradition concerning five kernels of _____	120	Puerto Rico and the poetry of Palés Matos _____	115
"Crate" _____	120	"Put up" or "do up" (a) _____	124
"Cream puff" _____	120	Radio play, first _____	120
Daylight-saving time _____	121	Rewrite men, boners of _____	121
"Diggers": middlemen in theater-ticket blackmarket on Broadway _____	119	"Rice pudding day" _____	119
Disappearance of a classic (a) _____	122	"Silver" and "gold" workers (a) _____	124
Douglas, Norman, on a chapter in Lawrence's <i>Kangaroo</i> (a) _____	121	Stumpf, T. R.: printer _____	128
Dutch oven cookery (a) _____	123	"Subway Circuit" (a) _____	122
Five-kernels-of-corn tradition _____	120	Suffix <i>ana</i> (a) _____	125
Floating churches (a) _____	126	Tears brought from eyes of broken statuette (a) _____	125
"Gates-ajar": poke collar (a) _____	125	Thumbprint Press _____	128
Government sinecures, writers supported by _____	120	"Tramp" _____	120
Hoky-poky (a) _____	126	<i>Tuntún de Pasa y Grifería</i> , by Luis Palés Matos _____	115
"Hot-cold technique" _____	119	"Up" _____	120
"Iron curtain" (a) _____	121	Used-car jargon _____	120
"Junker" _____	120	"Veep" (Vice President of U. S.) _____	120
<i>Kangaroo</i> (Lawrence's), Norman Douglas on a chapter in (a) _____	121	<i>Video</i> _____	122
		Woman ambassador to Washington, first _____	119
		Writers supported by Government sinecures _____	120

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1948, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*The Vocabulary of Luis Palés  
Matos' Afro-Antillian Poems*

IN 1937 the distinguished Puerto Rican poet Luis Palés Matos published his remarkable volume of some thirty Afro-Antillian poems bearing the whimsical title *Tuntún de Pasa y Grifería*. To be sure, there had been a pronounced interest in Negroid themes both in Europe and in America during the twenties and thirties. But the appearance of the *Tuntún* marked the arrival of a new level in the artistic interpretation of the Negro.

For the intelligent reading of any volume of Afro-Antillian verse the need of a glossary is obvious. Emilio Ballagas includes one in his interesting *Antología de Poesía Negra Hispano Americana* (Madrid, M. Aguilar, 1935). Unfortunately, to date, not even a preliminary glossary has been provided, so far as the published editions of the *Tuntún* are concerned. And many who would read Palés are discouraged by the awkwardness of a vocabulary nearly as difficult as the *lingua gauchesca*. Palés' "Pueblo Negro" was published in 1925, and from that time forward—over a period of roughly twelve years—he

worked on his *Tuntún*. For eight years he read widely in the literature of the Negro and absorbed styles, traditions, and vocabularies from various sources. Moreover, he worked into his poetry innumerable words from the Antillian Negro dialects which can be found only in a regional idioticon (and even there, the exact sense of Palés' usage may not always be determinable).

It should also be pointed out that the vocabulary of the *Tuntún* constitutes a key to a wealth of Afro-Antillian folklore that is largely unfamiliar.

Palés himself compiled the glossary that follows—and circulated it, in manuscript form, among his friends and colleagues in Puerto Rico. This is its first appearance in print. The numerous references showing word sources are of particular importance as a guide to the influences at work on the poet. For that reason even geographical designations and such identifiable terms as *vodú* are retained.

### THE GLOSSARY

Abasí—principal deity of *ñañiguismo* in Cuba. His symbol is the coconut palm. (Fernando Ortiz Fernández, *Hampa Afro-cubana; Los Negros Brujos: Apuntes para un Estudio de Etimología Criminal*. [Madrid, 1917?]; Juan Luis Martín, *Ecué. Changó y Yemayá; Ensayo sobre la Subreligión de los Afro-cubanos y Estudio sobre la Brujería y el Noñiquismo en Cuba*. [Havana, n.d.]).

adombe, gangá mondé—verse from a dance poem of the Negro slaves of Puerto Rico. While the meaning is obscure, it can presumably be translated "Now we are going to eat" or "Now we are going to dance." There is a Haitian *areito* (Antillian dance poem) which begins "Ayá bomba ya

- bombé*. This verse seems to be a mutilation of the *areíto*. (Jesse Walter Fewkes, "The aborigines of Puerto Rico and neighboring islands," U. S. Bureau of American Ethnology *Annual Report*, XXV [1903/04, i.e., 1907, 3-220]; William Buehler Seabrook, *The Magic Island* [New York, 1929]).
- aduar—town, village, camp.
- alimami—tribal chief who has certain sacerdotal or religious qualities. (Theodore Canot, *Revelations of a Slave Trader; or, Twenty Years Adventures of Captain Canot* [by Brantz Mayer] [London, 1854]).
- bachata—orgy, fiesta, carousal (Cuba, Puerto Rico).
- babele—fiesta of the Negroes of Fernando Póo. (José Más y Laglera, *En el País de los Bubis; Escenas de la Vida en Fernando Póo* [Madrid, 1920]).
- bámbula—Negro dance. (Paul Reboux, *Bamboulina*. [Paris, 1926]).
- baquiné or baquiní—wake for a dead Negro infant (Puerto Rico).
- bembé—fiesta of *mayomberas* (q.v.) and enchanters in Cuba during which "the dinner of the saint" is prepared to cleanse the body of evil spirits. (Juan Luis Martín, *op. cit.*)
- bochinche—brawl, scuffle (Cuba, Puerto Rico).
- bocô or bocor—witch doctor or practitioner of black magic in Haiti. (Mrs. Blair Niles, *Black Haiti; a Biography of Africa's Eldest Daughter* [New York, 1926]).
- bomba—Negro dance (Puerto Rico).
- bombo—river god in the Congo (*Enciclopedia Espasa*).
- borococo—brawl, quarrel, affray (Cuba).
- botuco—petty tribal chief. (José Mas y Laglera, *op. cit.*)
- burundanga—miscellany of various things (Puerto Rico).
- cachimbo—pipe smoked by Negroes (Cuba, Puerto Rico).
- Cafolé (Madame)—from *café au lait*, used to designate a mulatto woman in an ironical tone (invention of Palés).
- calabó or calaba—African tree.
- calalú—a black soup made of okra and other vegetables which is used in Cuba and less frequently in Puerto Rico as "the dinner of the saint." In Martinique it is called *calaulou* or *soupe nègre* and has no special esoteric significance. (Juan Luis Martín, *op. cit.*)
- calenda—erotic dance of Negro slaves in Puerto Rico, probably imported from Haiti where it is still known under the name *calinda*. It was forbidden in Puerto Rico because of its vulgar character and disappeared with slavery. (José de Laporte, *El Viajero Universal o Noticia del Mundo Antiguo y Nuevo, Trad. por Don Pedro Estala Pbro* [Madrid, 1796-1801]; Mrs. Blair Niles, *op. cit.*)
- candombé—dance and fiesta of the Negroes (South America, Cuba).
- caribalí—Negro from Calabar (west coast of Africa), the founder of *ñangüismo* in Cuba.
- carato—non-alcoholic beverage from the pulp of the *guanábana* or custard apple (Puerto Rico).
- catanga—stench characteristic of Negroes.
- Changó—god of lightning and thunder among the Negro sorcerers of Cuba; corresponds to St. Barbara in the Christian tradition. In Cuba *temer changó* means "to be under the influence of a spell." (Juan Luis

- Martín, *op. cit.*; Fernando Ortiz Fernández, *op. cit.*)
- chitomé—Congo witch doctor. (Pío Baroja y Nessi, *Los Pilotos de Altura* [Madrid, 1929?]).
- cocolo—Negro of the Lesser Antilles.
- cocomacaco—a stick of hard and fibrous cane (Cuba, Haiti, Puerto Rico).
- Cocoroco, gran—principal chief of the Negro tribes (José Más y Laglera, *op. cit.*)
- congada—meeting of Congo Negroes.
- coquí, cocó, cucú, cacá—onomatopoeic Negro words.
- Cristobalón—augmentative of Cristóbal (Henri Christophe), emperor of Haiti. (John Womack Vandercook, *Black Majesty* [New York, 1928]).
- culipandeando—moving the hips (Cuba, Puerto Rico).
- cumbancha—fiesta, orgy, bachata (*q.v.*) (Cuba).
- dingo—a kind of wolf-dog in Australia; used in Palés' poem "Candombé" in a totemic sense.
- Ecué—god of the Negro witchcraft practitioners of Cuba; possibly corresponds to Christ among the whites. (Juan Luis Martín, *op. cit.*)
- embó—bewitchment (Jamaica, Haiti, Cuba).
- fufú—bewitchment (Puerto Rico, Cuba).
- funche—dish of corn, milk, and sugar (Augusto Malaret, *Vocabulario de Puerto Rico* [San Juan, 1937]).
- gandinga—dish made of the kidneys, liver, and heart of a pig well minced and seasoned with chili and pepper (Puerto Rico).
- gongo—drum.
- grifería—kinky hair of a mulatto.
- jueguito—*cabildo* or lodge of *ñañigos*.
- jujú—wizard, witch, magician, or spirit who lives in the woods and caves, appearing periodically in Negro villages to take a female victim to sacrifice at night. (Theodore Canot, *op. cit.*; Llewelyn Powys, *Black Laugh-ter* [New York, 1924]). Also an onomatopoeic word reminiscent of conjure phrases to frighten away evil spirits.
- junjún—musical instrument of Hottentots; a kind of primitive violin. (José de Laporte, *op. cit.*)
- lingo—Negro dialect mixed with English words.
- macaca—ugly, simian, (Cuba, Puerto Rico).
- Macandal—Haitian leader; precursor of the liberators. (Mrs. Blair Niles, *op. cit.*). Amulet of good luck in Haiti (William Buehler Seabrook, *op. cit.*).
- macumba—religion of the Brazilian Negroes (Juan Luis Martín, *op. cit.*).
- malagueta—aromatic plant from whose macerated leaf is extracted an essence used in the manufacture of bay rum or alcohol.
- malanga—tubercle similar to that of the arum (Puerto Rico).
- malango—kind of small plantain (Puerto Rico).
- mana—power, external force (Freud, Jung).
- mandinga—applied to the inhabitants of a certain region in Africa; by extension this term also applies to the Negro or African in general.
- mariyandá or mariandá—Negro dance (Puerto Rico).
- mayombera—belonging to the *mayomba*, a Cuban witchcraft sect (Fernando Ortiz Fernández, *op. cit.*).
- mondongo—chitterlings (Puerto Rico).
- mongo or mungo—chief, cacique (Mungo Park, *Travels of Mungo Park*



[New York, 1832]; Theodore Canot, *op. cit.*).

muñanga—soul, spirit, magic force among Negroes (Juan Luis Martín, *op. cit.*).

ñam-ñam—onomatopoeic word signifying eating or chewing. Europeans call some African tribes *ñam-ñam* or *nyam-nyam* because of their anthropophagous propensities (*Enciclopedia Espasa; Encyclopaedia Britannica*).

ñeque—in Cuba *tener ñeque* means “to possess some unusual or fatal force.”

Ogún—Ogoun Badagrí, god of war in Haitian voodoo (William Buehler Seabrook, *op. cit.*). *Ogún* appears with analogous attributes in the pantheon of the Cuban sorcerers (Fernando Ortiz Fernández, *op. cit.*).

Otatalá or Babalá—god of the Negro sorcerers of Cuba; the name Babalá is also used to designate a cult of Cuban witch-craft practitioners (Fernando Ortiz Fernández, *op. cit.*).

papiamentosa—adjective from *papiamento*, dialect of the Negroes of Curaçao and nearby islands; compounded of Dutch, English, and Spanish.

papulá—*papaloi*, from *papa le roi*, god of Haitian voodoo (William Buehler Seabrook, *op. cit.*; Mrs. Blair Niles, *op. cit.*).

parajero—presumptuous, meddlesome; refers to a mulatto who tries to pass as a white (Puerto Rico, Cuba).

pasa—kinky hair of Negroes (Puerto Rico).

patualesa—adjective from *patois*, referring to the mutilated French of the Antilles.

Pongo—African river.

prángana—to be *en la prángana* means “to be without a roof over one’s head.”

quimbamba—fanciful country (Puerto Rico, Cuba).

quimbombô—vegetable resembling the cucumber; in Cuba it is used to prepare the *bembe* (*q.v.*) for the Negro sorcerers.

sananería—tasteless, silly, graceless (Puerto Rico).

senseribô, seseribô, or sese—large drinking vessel on the altar of the *ñañigos* which contains the blood and feathers of the sacrificial cock (Juan Luis Martín, *op. cit.*; Fernando Ortiz Fernández, *op. cit.*).

Tembandumba—great matriarch of Africa, queen of Jagas or Gager, supposedly a region or town somewhere in the continent of Africa; she appears in African folk tales as an Amazon who had her own son slaughtered and then prepared from his blood an ointment for rubbing the bodies of warriors to inspire them with valor. (José de Laporte, *op. cit.*; Giovanni Antonio Cavazzi, *Voyage de Jean-Antoine Cavazzi de Montecuccolo, Capucin Missionnaire Depuis 1654 jusqu’en 1670*, in C. A. Walckenaer, *Collection des Relations de Voyages par Mer et par Terre, en Différentes Parties de l’Afrique* [Paris, 1842] Vol. 13, pp. 118-212). Palés uses the term to signify a Negro or mulatto woman.

ten con ten—an unstable person who goes from one thing to another; a person who moves like a pendulum (Puerto Rico).

tití—the smallest monkey in Africa.

titiringô or titingô—fiesta (Cuba).

tôrtolo—Negro from the island of Tortola in the British Virgin Islands.

tôtem—remote ancestor from which tribal qualities are derived; may be a tree, an animal, a river, etc. (Blaise

Cendrars, *Anthologie Nègre* [Paris, 1921]; Sigmund Freud, *Totem and Tabu*; *Resemblances between the Psychic Lives of Savages and Neurotics* [New York, 1918]).

tututú, tocotó, tumcutum—onomatopoeic words.

Vodú—secret religion of Haitian Negroes, worshipers of the serpent (*damballáh ouedó*) introduced from Dahomey; there are two types of voodoo: white, in which cocks are sacrificed as well as other animals; and red, in which male goats and even human beings, preferably infants (known as *cabritos sin cuernos*), are sacrificed; among the gods the most important are Damballáh Ouedó, the serpent, and Ogoun Badagri (*g.v.*), the god of war. (José Rodríguez Castro, *Cosas de Haití*; *Notas de un Viaje a Este País* [Ponce, P. R., 1893]; William Buehler Seabrook, *op. cit.*).

zombí—apparition or ghost of a dead person. (José de Laporte, *op. cit.*); in Haiti it is a disinterred body, without a soul, in the power of sorcerers and priests of the voodoo sects (William Buehler Seabrook, *op. cit.*).

Lawrence S. Thompson

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"CATS": Civilian Actress Technicians (actress-employees of the U. S. Army's Special Services Division, appointed to teach soldiers stationed overseas the techniques of acting, directing, staging, cast-

ing, scenery design, etc.; project was launched by Maj. Thomas R. Ireland and Paul Baker, in September, 1945 (*New York Times Magazine*, May 15, 1949). \* \* \* "DIGGERS": Broadway term for men or women who purchase theater tickets for current successes at the box office or by mail and then turn them over to ticket brokers who resell them at blackmarket prices (*New York Times*, May 15, 1949). \* \* \* FIRST ACCIDENT INSURANCE POLICY FOR BLIND PERSONS: issued April 11, 1949, by the American Casualty Company, Reading, Pennsylvania, to Dr. Robert B. Irwin, New York City (*New York Herald Tribune*, April 12, 1949).

FIRST BOOK OF MATCHES CARRYING ADVERTISING: manufactured by the Diamond Match Company in 1892 for the Mendelson Opero Company and bearing hand-lettered advertising; the only existing copy was insured April 12, 1949, for \$25,000 by the Diamond Match Company (*New York Herald Tribune*, April 13, 1949). \* \* \* FIRST POLICEWOMAN: Alice Stebbins Wells, Los Angeles; appointed in 1910 (*California Law Enforcement Officers Conference on Juvenile Delinquency Control*, Sacramento, Calif., 1949, p. 29).

\* \* \* FIRST WOMAN AMBASSADOR TO WASHINGTON: Mrs. Vijayalakshmi Pandit, Indian Ambassador to the United States, who assumed her official responsibilities on May 9, 1949. \* \* \* "HOT-COLD TECHNIQUE": U. S. policy-makers' term for the alleged Russian effort to alternate between peace gestures on the one hand and aggressive moves on the other (*New York Times*, May 1, 1949).

"RICE PUDDING DAY": a New Jersey institution or, more precisely, an annual levy on Hudson County public

employees amounting to 3 per cent of their salaries; for Frank Hague's (now dispossessed) political machine (New York *Herald Tribune*, May 11, 1949).

• • • USED-CAR JARGON: "crate" ("junk" with "one surge left"); "cream puff" (one that has received excellent care); "jalopy" (one that still operates but is unsafe); "junk" (car so decrepit that it cannot be economically repaired); "looker" (person casually examining used cars); "original" (used car with original paint job); "rough" (car which has had at least one collision); "sharp" (a well-cared-for car with extra accessories); "slick" (car with high mileage but well taken care of); "tramp" (used car on its last legs); "up" (person about to buy a used car). Above terms are common in used-car center on Livernois Avenue, Detroit; quoted from New York *Times*, May 1, 1949. • • • "VEEP": a short-form designation for "Vice President"; coined by children of Alben Barkley (*Time*, May 23, 1949).

## QUERIES

» FIVE-KERNELS-OF-CORN TRADITION. Some years ago, a poem called "Five Kernels of Corn" was printed in a grade-school journal. Either in the poem itself or in a footnote it was explained that the Pilgrims, during a period of hardship, were rationed just that much corn a day; and the suggestion was that one might commemorate that historical interlude by placing five kernels of corn on one's plate on Thanksgiving Day, naming, at the same time, at least one thing to be thankful for.

Our family has observed this rite every year since. And I have tried to

learn something of the history of this tradition, but have come across only two pieces of "evidence": (1) that it is observed in a certain old Boston family—though ten kernels are used; and (2) that the five-kernel story, as applied to the Pilgrims, was part of a recent nation-wide broadcast.

I should like to know whether this is largely a New England custom, whether it is deep-rooted (i.e., faithfully followed by those familiar with it), and whether it was commoner a century ago than it is today.

A. R. Candee

» WRITERS SUPPORTED BY GOVERNMENT SINECURES. The idea of subsidizing writers by direct grants or stipends from Government funds has apparently been less popular here than in the Old World. The same end, in a small way, has, I suppose, been accomplished by placing writers in relatively simple or undemanding positions within the Government.

It is hardly correct to suggest Melville's name in this connection, for his wearying years as customs inspector on a wharf at the foot of Gansevoort Street brought him certainly nothing that could be called adequate support; nor had he, at that late date, much spirit or energy for the art he had mastered. Possibly Hawthorne's posts at the Boston Custom House, at the Salem Custom House, and in the consular service come nearer to the point I am making. Are there other examples of this kind among American writers?

K. A.

» FIRST RADIO PLAY. I have recently seen it stated that Richard Hughes (of *High Wind in Jamaica* fame) wrote the

first radio play. Can this be verified, and what was the play?

J. R.

» DAYLIGHT-SAVING TIME. I would like to know when, in America, the idea of daylight-saving time was first proposed; where; and by whom.

The earliest mention I have come across concerns the existence of the National Daylight Association in 1909.

L. B. Dease

» BONERS OF REWRITE MEN. The Lincolnshire Handicap, one of the very famous races, was won two years running by the French-bred Ob (1906-1907), and gave rise to a classic mistake in Australian journalism. The results of the race were telegraphed with the usual brevity. The message read, simply: "Lincoln. Ob. Dean Swift. Roseate Dawn." (These were the first three past the post.) An over-imaginative rewrite man took *Ob* to be a contraction of *obituary*, and the following paragraph duly appeared: "The death of Dean Swift, of Lincoln, author of the famous hymn, 'The Roseate Hues of Early Dawn,' was announced today."

What other boners of rewrite men have been recorded?

L. S. T.

» NOON MARK. In an article on old houses in Castleton, Vermont ("Colonial Day," by Helen Workman Brown, *Vermont Life*, Autumn '47), there is a reference to a "noon mark"—a "dimple" in a windowsill "so placed that two shadows of the window sash cross the noon mark at exactly twelve o'clock."

It is not clear whether this term was in general use, 150 years ago, or whether it belongs only to a ritual of the house

described. I should like to know whether Colonial householders relied on simple devices of this kind to gauge the hour—and whether the term "noon mark" was once common.

E. L. G.

» BOURBON COUNTY EULOGIST. When Riley Grannan, the Bourbon County (Ky.) gambler, died in Rawhide, about a half a century ago, an unfrocked minister was roused from his bar-room slumbers to deliver a eulogy reminiscent of the tributes in Greek and Roman tradition. The text of this oration is printed in full in an elaborate souvenir program of the Keeneland Opening (Lexington, Ky.) for 1936. Has the unknown minister ever been identified?

*Transylvanus*

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« NORMAN DOUGLAS ON A CHAPTER IN LAWRENCE'S "KANGAROO" (8:28). "There is *Kangaroo*: well, that intrusion of a Cornish element is an artistic outrage." This is certainly the reference sought; the chapter called "The Nightmare" is set largely in Cornwall, while the general setting of *Kangaroo* is Australia. (The sentence appears on page 283 of Douglas' *Looking Back*.)

W. B. Thomas

« "IRON CURTAIN" (6:89). According to a paragraph in "In and Out of Books," *New York Times Book Review*, April 24, 1949, the phrase evidently originated with neither Churchill nor Goebbels. It appears on page 69 of George W. Crile's *A Mechanistic View*

of *War and Peace*, published in 1915:

France [is] a nation of forty million with a deep-rooted grievance and an iron curtain at its frontier.

T. R.

« EARLIEST "PORK BARREL" BILL (8:57). The use of the word *pork* in this application goes back much earlier than 1916 (and presumably "pork barrel" was an immediate outgrowth).

Before the introduction of the system of omnibus public bills, each bill of this nature was passed separately and often survived passage only if its proponent could afford to sacrifice most of his term to seeing it through. He had, moreover, to steer his way carefully, compromising the opposition. During the Fifty-first Congress—1889-1891—two days were set apart for the consideration of public-building bills. "Watch-dog" Holman led the opponents of these measures: but the bills were passed, in order of introduction. However, prolonged debates on a number of them at the top of the list threatened the defeat of those lower down. Near the close of the second day, Holman moved for adjournment. A bill for San Francisco was next on the agenda, and Tom Clunie of California shouted "Don't adjourn!" He is said to have rushed up the aisle repeating his plea—and adding, "until I've got my piece of pork!" His own popularity and the good-will which he succeeded in casting over the chamber won out, and the motion to adjourn was withheld until Clunie's "pork" was secure.

James E. Braburn

« "SUBWAY CIRCUIT" (4:135). Jules Leventhal, New York theatrical pro-

ducer who died on April 13, 1949, is credited with the founding of the so-called Subway Circuit, in 1940. According to an obituary in the New York *Herald Tribune* (April 14), the project represented a collaboration between Leventhal and the Brandt Theaters: the Windsor, in the Bronx; and the Flatbush, in Brooklyn. The legitimate theater in these regions had been given a hard sledding by motion-picture competition; but the situation improved noticeably when Leventhal brought in "rotating stock."

There is no indication as to when or by whom the Subway Circuit was so named.

L. A. G.

« DISAPPEARANCE OF A CLASSIC (8:106). I heard the song sung in a minstrel show—probably Lew Dockstader's or Al G. Field's—sometime between 1908 and 1914, roughly.

The verse of the song tells of the heroine's two suitors, one a brawny lad who works in a livery stable (and is favored by her father), and the other (her own choice) who works in a greenhouse. Then, the chorus—and of this I can give only an incomplete and possibly inaccurate version:

My love works in a greenhouse,  
Where fairest flowers dwell.  
The scent of lily, violet, rose  
Are on his coat lapel.  
I appreciate your presents;  
Don't think \* \* \* \*  
But a greenhouse has a fragrance  
That a livery stable ain't.

That, at least, is the idea.

J. H. Stewart, Jr.

« "VIDEO" (8:90). Here is some evidence of the gradual growth of acceptance of the term:

1937 *Printers' Ink Monthly*, May, p. 45/2. "Radio Dictionary," by Leonard Lewis. Video. The sight channel in television, as opposed to audio, the sound channel.

1939 *Encyclopaedia Britannica Year Book*. Words and Meanings, New. video. Pertaining to the transmission of televised images. Television waves, after radio-frequency amplification, are split into *video* and *audio impulses*.

1939 New Words Section, *Webster's New International Dictionary*. Second Edition. video, adj. (L. *videre*, to see). Television . . .

1941 *Good Housekeeping*, February, p. 19. 50 New Words for 1941, by Charles E. Funk. video. A televised image.

As to studio usage: *Video* appears to have been used in radio studios by radio engineers, principally, since the mid-nineteen twenties; but largely as a means of differentiating between sight and sound as indicated in the *Printers' Ink* example.

*Billboard* and *Variety* (since 1940, at least)—as well as newspapers, lately—have used the term mainly as a headline word.

Familiar usage has led many to regard *television* and *video* as synonymous. There is, surely, a need for a shorter word. So far, however, there is no evidence of *video's* acceptance colloquially, nor is there, I would say, likely to be any; it is not a strong word.

An analogous failure is *audio*. *Audio* should have been popularized by the radio industry. But newscasters, sports commentators, etc., speak constantly of their "shows," which are "seen" with the ears.

Peter Tamony

« DUTCH OVEN COOKERY (8:57). Two good sources on Dutch oven cookery fail to yield a direct answer on the relative positions of slow-cooking and fast-cooking foods. But there are enough surrounding clues to justify a few surmises.

Whether the Dutch oven was (1) a deep horizontal hole at the side of the fireplace, with its own flue joining the main one, or (2) a separate structure, an outdoor oven, the food was never set inside it until all the ashes from a once roaring fire had been removed. Since it was, then, a form of fireless cookery, the heat was evenly distributed; and the details of several accounts suggest that foods which to the modern housewife would require different heat intensities could all be done in one baking interval without disaster.

Knowing just when to remove the coals and put in the food was an all-important matter. Gertrude I. Thomas, in her *Foods of our Forefathers* (Philadelphia, 1941), quotes this guide from Margaret Huntington Hooker's *Ye Gentlewoman's Housewifery*:

Sprinkle flour on the bottom [i.e., of the oven] and if it burns quickly it is too hot. If you cannot hold your hand in it to count twenty, moderately, it is hot enough.

Her further instructions are to clear ashes out and "wash the Bottom of oven with a wet Mop" (but most accounts indicate that raking or brushing out the ashes was sufficient). Bread, of course, was placed right on the floor of the oven, and to get the loaves into and out of the back of the oven a long-handed peel was used.

J. George Frederick's *The Pennsylvania Dutch and Their Cookery* (N. Y., 1935) mentions (p. 256) a less familiar

practice, in this connection. During the summer months, when fruits of all kinds were in season, the author's grandmother, after the main baking was done with, would slide into the still warm oven long wooden trays of berries, peaches, pears, apples, etc., to dehydrate for winter storage.

T. O. J.

« "PUT UP" OR "DO UP" (8:90). I have been hoping to retrieve an old piece called "How to Put up Strawberry Preserves," written in about the year 1849; but it is lost. However, I am certain that in Tidewater Virginia the work of preparing and sealing fruit, preserves, pickles, etc., in glass jars has long been known as "putting it up." We use the word "can," however, if this container is of metal or if vegetables are involved. I am sure that this has been common usage here ever since 1865; how much longer I can't say.

During a three-year stay in northern New Jersey, in the early thirties, I found these same distinctions observed among my English and Dutch friends; but among those of Italian, German, and Near East origins, I first heard the phrase "do up tomatoes." In justifying this, an Arab acquaintance pointed out (correctly) that Virginians use "do up" with a score of different applications, most of which involve the completion of several steps (e.g., "do up clothes," or "do up the town," etc.). To me, "doing up peaches" is a strange phrase, and yet I suppose it could be regarded as a natural extension of that usage.

C. E. G.

« UNOFFICIAL MAYORS (8:71). Frank Moss, in *The American Metropolis from Knickerbocker Days to the Present Time*

(N. Y., 1897), lists (Vol. 2, p. 392) no less than five "mayors" as sponsors of the Second Annual Ball of the Chuck Connors Club, held at Tammany Hall, January 25, 1897: Abe Sprung, Mayor of Poverty Hollow; M. Lavery, Mayor of Seventh Avenue; H. Hannauer, Mayor of Avenue C; J. Burke, Mayor of the Bowery; and Tom Lee, Mayor of Chinatown.

Edward B. Marks' *They All Sang* (N. Y., 1934) refers (p. 304) to John Leppig, owner of Leppig's beer hall at 101 Avenue A (N. Y. C.) as "Mayor of Avenue A" for forty years. And M. B. Leavitt (*Fifty Years of Theatrical Management*, N. Y., 1912, p. 531) explains how one Mr. Schiller became "Mayor of Squantum" in a purely honorary capacity; he had a summer home there and was so well liked by the natives that the title was inevitable.

Whether the title is one of derision or respect depends entirely, of course, upon the circumstances under which it is acquired. In San Francisco, for example, a leading merchant or figure of local political influence in an outlying district has come to be known as the mayor of a street or region; on the other hand, a "character" who had long frequented an in-town street or area might find himself the wearer of precisely the same title.

The burlesque connotation in this tradition seems to derive from the largely honorary status of mayors in England. There the mayoralty is generally an honor conferred on one for past services and does not involve the extensive administrative duties and powers of American mayors. *English Proverbs and Proverbial Phrases* (London, 1929) lists a dozen jocose sayings connected with English mayors. And *The Book of Days*

(Vol. 1, pp. 659-664) details eighteenth-century wit and humor associated with parody elections of the mayors of Garrat.

Analogous titles, bearing connotations of both extremes, are "king," "colonel," "czar," etc.

Peter Tamony

« "SILVER" AND "GOLD" WORKERS (8:106). These terms are very much older than is implied. If I am not mistaken, I first saw them in an article in the old *Smart Set* in the days when Mencken and Nathan were its editors.

M. A. deF.

« "GATES-AJAR": POKE COLLAR (3:151). This collar is mentioned by Albert E. Idell in *The Great Blizzard* (N. Y., 1948) in the course of a description of the period between January, 1884, and May, 1885 (p. 91):

Mr. Rogers was a triumph of impressiveness in tailed coat and winged collar, which he identified, respectively, as "shad-belly" and "gates-ajar."

It is explained on the back of the title page that Eugénie Mather Cadwalader ("Gene" in the story) told Idell the stories of her family on which he based the *Rogerses*.

E. K.

« MODERN MIRACLES (8:90). The New York *Herald Tribune*, April 14, 1949, carried an account of the eleven-year-old Syracuse girl, Shirley Anne Martin, whose kisses were said to have "brought tears from the eyes of a broken statuette of St. Anne, mother of the Virgin Mary." Rev. Francis J. Furfaro, pastor of the Roman Catholic Church of Our Lady of Pompeii, not far from

Shirley's home, is reported to have witnessed this "miracle."

Shirley first noticed the appearance of the tears on April 2, and, according to her own story, the phenomenon has since many times repeated itself.

W. G.

« AMERICAN BOOK BURNINGS (8:92 *et al.*). Thomas Jefferson Wertenbaker, in his *Father Knickerbocker Rebels* (N. Y., 1948), describes (p. 10) an indignation fire of 1766. The printed matter, in this case, was not books but stamps. A sloop came in from Egg Harbor, bearing a package of stamps from the ship "Ellis," wrecked off the Jersey coast. A crowd quickly gathered, got possession of the "royal contraband," carried it off to the Coffee House, and "purified" it by fire.

T. I. Lund

« THE SUFFIX "ANA" (7:153). If I may take the inquirer's last question first—the Eleventh Edition of the *Encyclopaedia Britannica* has evidence to show that the use of *ana* independently goes back at least as far as 1459. It carries a reference to a letter from Francesco Barbaro to Poggio Bracciolini, who lived from 1380 to 1459; and this letter specifically mentions *ana*.

One might also consult Mark Pattison's *Isaac Casaubon* (Oxford, 1892). A more fruitful source, probably—but one which I do not have access to—is Isaac Casaubon's *Casauboniana*, edited by Johann C. Wolf and published in Hamburg in 1710. This book is said to have a history of *ana*.

Archer Taylor's annotation (7:153) on *Francofurtana*, incidentally, supplies a much earlier date on the place-name usage than the *OED* gives; it cites



*Caribeeana* (1741) and *Tumbrigiana* (1755).

Harry C. Bauer

« BELL LEGENDS (8:93 *et al.*). Mabel Dodge Luhan's *Edge of Taos Desert* (N. Y., 1937) gives an account of the bells in the low towers of the churches and chapels of that region. One, in the Ranchos church, had been "hailed up from Old Mexico, where it had been welded of copper and the contributions of jewelry sent down from here by the women." But the Ranchos people later wanted the bell replaced, she explains, and so put the old one up for sale, asking a hundred dollars for it.

. . . Gerson Gusdorf bought it and hung it in the lobby of the Don Fernando, where it kept company with the corbels and beams from the Taos church until the hotel burned down.

E. K.

« FLOATING CHURCHES (8:47 *et al.*). A very recent example, in Argentina, was reported in the *New York Times*, February 20, 1949 (p. 15). The boat "Cristo Rey" [illustrated] was launched in 1933 at the suggestion of Padre Luis C. Isola. It served its purpose so well that it "has not moved in three years." Mass is celebrated aboard only on the second Sunday of each month.

E. K.

« TWICE-TOLD TALES (8:91 *et al.*). Bennett Cerf's *Try and Stop Me* gives a story credited to Monty Woolley and to J. S. Bache as well.

Woolley, let us say, is reported to have called in his butler one morning, saying:

"I'd like to know what my household expenses really amount to out

here. If you will be good enough to leave out of the bills your rake-off on food, liquor, laundry, gasoline, and God knows what else, I will be happy to add it to your salary at the end of the month."

"Mr. Woolley," said the butler gravely, "you couldn't afford it."

*Transylvanus*

« THE PANORAMA IN AMERICA (8:79 *et al.*). In a volume called *American Court Gossip or Life at the National Capitol*, written by Mrs. E. N. Chapin and published in Marshalltown, Iowa, in 1887, there is a description of "the Cyclorama of the Battle of Manassas or Second Bull Run," which opened in March, 1886.

. . . a circular, brick building two stories in height, with a glass dome overhead, and a circular picture containing 20,000 feet of canvas, and represents the battlefield with the surrounding country. In the center is a platform where the visitors are seated and look down to real stones, grass, and short pines and shrubs, then the painting leaves off against an old musket and a Virginia rail fence—begins again with a painted horse and soldiers standing by him. How this can be done is only known to French artists. . . .

The sight of the Union soldiers in retreat, virtually surrounded by the Confederates, was, she added, "so realistic" that few could bear it. Evidently, the producers had taken it for granted that a scene so flattering to southerners would yield no end of patronage in Washington. But the South, she found, "never took very kindly to it."

G. E.

« HOKY-POKY (8:77 *et al.*). An interesting piece of information on the

history of the term itself is given in the September 14, 1946, issue of the *Lancet*, British medical magazine published in London.

The outbreaks of enteric fever at that time recalled, to the writer of the article, the profession's old battle against the uncontrolled sale of ice cream. I will quote the rest:

It is 67 years since a *Lancet* commission drew attention to the appallingly filthy conditions in which ice-cream was made in the Italian quarter of London. Gone are the days of "penny a lump," but "hokey-pokey" (the Cockney's rendering of the Italian *ecco poco* or "here's a bit") and the outbreaks are still with us.

E. K.

« "N. M. I." (8:111). Virginia baptismal records indicate that the practice of giving children more than one Christian name did not become common in this colony until about 1776 or 1800, although a few families followed it as early as 1750 or 1760. These dates parallel, in general, the trend in England.

If it can be assumed that the custom of assigning more than one given name was, for a long time, considered a royal prerogative, and, further, that not until the landed gentry had made it common practice did the middle classes follow suit, then one might suspect that the existence of a middle name (and the obvious right to use a middle initial in signature) was regarded as a mark of superiority. It is conceivable that certain persons, baptized with only one Christian name, would later "elevate" themselves, in this sense, by adding a meaningless middle initial.

If any part of this tenuous theory is correct, than the period during which

the "adopted" middle initial came into vogue would coincide with the earliest of the two-given-names illustrations in middle-class society.

E. G. C.

« LIMERICKS: AUTHORSHIP OF THE "CLASSICS" (6:61 *et al.*). The authorship of this one is vouched for by Nicholas Murray Butler in *Across the Bury Years* (N. Y., 1939, Vol. I, p. 171). It was written in about the year 1897 by Edward Delavan Perry, Hel-lenist, at Columbia. The event that produced the piece was the visit of M. René Doumic of the Académie Française:

Monsieur René Doumic-a  
'E cannot-a speak-a  
Any of ze An-glay;  
So I say to eem-a  
Je vous estime-a-  
Ve get on ver-a well zat-a-way.

E. K.

Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of American Notes & Queries, published monthly at North Bennington, Vermont, for October 1, 1948.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, American Notes & Queries, North Bennington, Vt. Editors, Walter Pilkington and Betty Pilkington, North Bennington, Vt. Managing editor, none; Business manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Walter Pilkington, North Bennington, Vt.; Betty Pilkington, North Bennington, Vt.

3. The known bondholders, mortgagees, and

other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances

and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

BETTY PILKINGTON, Editor  
Sworn to and subscribed before me this 3rd day of June, 1949.

(Seal) RALPH B. NORTON  
Notary Public, Bennington County, Vt.  
(My commission expires Feb. 10, 1951)

---

## *The Private Press: Work in Progress*

THE THUMBPRINT PRESS, of which T. R. Stumpf is the director, is at work on a pamphlet, *St. Nicholas of Myra*, from *A Calendar of Saints for Unbelievers*. This item, like virtually everything the Thumbprint does, is undertaken for no reason but the enjoyment of the people who do the work (i.e., Stumpf and his wife). Copies are not for sale.

The Press was founded in 1933, as a certain means of learning something about the "ways of using type." It got its name from Paul A. Bennett—when a job was signed with a thumbprint instead of with pen and ink. At that time it was housed in the basement of a house in Forest Hills, New York. A stretch in the Navy and after that, a lack of space (by change of address) forced Stumpf to retrench on the operations of the Press. But plans are under way to make it more active.

The Thumbprint Press has had a hand in *The Story of a Speculator*, by Arthur W. Cutten; *Christmas Cards*, by Christopher Morley; and a number of small pamphlets, announcements, and miscellanies. Some items were included in the early Typophile publications.

The Press has some Goudy Medieval and "lots of Caslon" that they are anxious to use when they get sizable quarters. At the moment their Poliphilus has been loaned to Bruce Sweet in Rowayton, Connecticut.

---

THE BANYAN PRESS, Pawlet, Vermont, has in progress the first English translation of Gide's *Persephone*. It is being set in Bodoni by hand and printed on white Rives, an Arches paper. There will be five hundred numbered copies for sale (at four dollars a copy). The Gotham Book Mart (not Banyan) is publishing it, and copies will be available only from them.

At the end of May the Banyan Press finished work on Herbert Cahoon's *Thana-topia*, a book of poems. This was printed from handset Garamond on Kelmscott Hammer & Anvil. The edition is limited to 200 numbered copies for sale; all bound by hand, with cloth spine and boards covered with marble paper. The book sells for four dollars; it is published by *The Tiger's Eye*, and copies are available only from the publishers.



AMERICAN  
Notes & Queries

*December, 1949*

VOLUME VIII

NUMBER 9



# Index

(Notes are indicated by [n]; answers by [a].)

Badges, professional (a) .....	143	"Marks" (in sidewalk vendors' slang) .....	135
Bell legends (a) .....	141	Mayors, unofficial (a) .....	141
Benjamin, Park, on Melville's <i>Mardi</i> (n) .....	132	"Meanest street in the world" .....	137
"Bookateria" (a) .....	134	Melville and W. H. Hudson (n) .....	131
Bottle messages (a) .....	143	Melville on the quality of whiteness (n) .....	131
Brides' ships (a) .....	139	Melville's <i>Mardi</i> , contemporary opinion of (n) .....	132
Buried-treasure stories (a) .....	141	Memorial Day, the first .....	136
Cahoon, Herbert: Note .....	131	"Miracles," modern (a) .....	140
Ceremonies, traditional, in honor of new buildings (a) .....	144	Panorama in America (a) .....	142
Churches, floating (a) .....	142	Patent, first, issued on a flower .....	134
Claret lemonade .....	137	Peregrine Press .....	144
Clark, Mrs. Georgia Neese: first woman Treasurer of the U. S. .....	134	"Pitchman" .....	135
<i>Collywobblers</i> .....	136	Roberts, Morley, on Hudson's view of Melville (n) .....	131
Curio houses (a) .....	140	Robinson, Edward Arlington, and Government sinecure (a) .....	138
Disappearance of a classic (a) .....	139	Rope jumping .....	137
Duels, contemporary (a) .....	144	"Scratch sheet," first .....	134
Evans, H. H.: printer .....	144	Serpents, winged (a) .....	142
Farnham, Eliza, and the women-less gold fields (a) .....	139	"Shill" .....	135
<i>Fellow traveler</i> in 1839 (a) .....	138	Sidewalk vendors' slang .....	135
Firemen's glossary (a) .....	144	Spelling chant .....	137
Five-kernels-of-corn tradition (a) .....	141	"Too silly to be said . . ." .....	135
G. A. R. <i>Souvenir Sporting Guide</i> .....	135	Town, American, saved from destruction by a salvaged letter .....	136
Gelatin, introduction of, as a food .....	136	Two-name custom of divorcee .....	137
<i>Gellybobbles</i> , etc. .....	136	Whiteness, Melville and Hudson on (a) .....	131
<i>Goopher feathers</i> originators .....	134	Williams, Mentor L.: Note .....	132
Harte, Bret, and Government sinecures (a) .....	138	Woman Treasurer of U. S., first .....	135
Hudson, W. H., on Herman Melville (n) .....	131	Women in men's clubs (a) .....	139
Hudson, W. H., on whiteness (n) .....	131	Writers supported by Government sinecures (a) .....	138
"Iron curtain" (a) .....	138		
"King's Ex" (a) .....	143		

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1949, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Herman Melville and*

*W. H. Hudson*

IN his recently-published abridged edition of *Moby Dick*, Somerset Maugham drew fire from the experts by omitting the celebrated chapter, "The Whiteness of the Whale." This chapter—which, incidentally, is retained in the Pocket Book abridgment by Maxwell Geismar—is one of the richest products of Melville's brilliant imagination; it has been an inspiration to writers and critics and has formed a point of departure for numerous articles on Melville and his work.

In 1893, two years after Melville died, when his work was in large measure unrecognized and unremembered by the literary, an English author of American parentage and Argentinian antecedents spoke out vividly and eloquently in praise of *Moby Dick*. William Henry Hudson, in his *Idle Days in Patagonia*, devoted a chapter to "Snow, and the Quality of Whiteness" and in it discussed and criticized Melville's dissertation on whiteness, calling it the finest thing in the whaling epic.

This tribute has been little noticed by Melville and Hudson students. There

is a paragraph in Morley Roberts' biography of his friend, *W. H. Hudson: A Portrait* (London, 1924, p. 12). Roberts calls the chapter "Snow, and the Quality of Whiteness" the first great proof of Hudson's particular type of "animism"; and he then proceeds in this way:

... it was to Hudson that I owed my first knowledge of Herman Melville and his magnificent achievement, *Moby Dick*. Often Hudson and I wondered how it was that the Americans still looked forward to some great American book when all they had to do was to cast their eyes backward and find it. Some day they will turn upon their path and see that in the cloud and mist which covered their passage they have missed one of their two great monuments of literature. It is obvious, of course, that *Moby Dick* is not flawless. There are pages of it in that fatal style which is not prose and yet has not the majesty of poetry, but when we contemplate it as a whole it has a strange unequalled power, an insight into character hardly to be surpassed by its grasp of great natural phenomena, and with all its terror there is also laughter. It is said to be a book of the whale. It is also a book of the ship and of the sea and of man, and Hudson knew it and learnt from it and spread its name.

Beyond this passage there seems to be no mention of Melville in various works relating to Hudson. There is nothing in the three published collections of Hudson's correspondence, in numerous magazine articles, or in the recent biography, *W. H. Hudson: The Vision of Earth* (London, 1946), by Robert Hamilton. Nor is Hudson mentioned in the basic works on Melville; his affinity for

*Moby Dick* and his sensitive disagreements with Melville's ideas have both gone unnoticed.

Hudson's chapter is too long to be reproduced here. It is a sound piece of work written in a musical prose style which approaches perfection — these qualities are not often lacking in the naturalist's books. After the initial commendation, Hudson discusses at length Melville's two "errors" in his attempt to "solve the incantation of whiteness." Melville's first error, according to Hudson, was his failure to see that the mysterious, illusive *something* affecting us in the thought of whiteness, while it is undoubtedly present, is in most cases recognizable to us only when we are told of it, and then only with regard to certain things. His second and greatest error, in Hudson's opinion, "is in the assumption that the quality of whiteness, apart from the object it is associated with, has anything extranatural or supernatural to the mind." Hudson then reviews Melville's list of "natural objects which, being white, produce in us the various sensations . . . mysterious and ghostly, and in various ways unpleasant and painful." The albino, the polar bear, frost, the milky sea, and the white shark are all discussed, even Melville's old sailor "who swooned from terror at the sight of an ocean white with the foam of breakers among which the ship was driven."

Hudson rejects Melville's explanation that the mysterious feeling derived from whiteness is an inherited experience:

. . . that mysterious something that moves us at the sight of snow springs from the animism that exists in us, and our animistic way of regarding all exceptional phenomena. The mysterious feelings produced in us by the

sight of a snow-whitened earth are not singular, but are similar in character to the feelings caused by many other phenomena, and they may be experienced, although in a very slight degree, almost any day of our lives, if we live with nature.

In *Afoot in England* (London, 1909), Hudson, reflecting on the void between the glacial epochs and the reappearance of man, suggests (p. 84) that this may have something to do with the origin of those "disquieting and seemingly indefinable emotions so often experienced, even by the most ardent lovers of nature and of solitude, in uninhabited deserts, on great mountains, and on the sea." And he draws on several lines from Melville to dramatize the fact that it is "this break in the history of the human race which amazes and daunts us, which [Melville] 'throws forth the heartless voids and immensities of the universe, and thus stabs us from behind with the thought of annihilation.'"

Herbert Cahoon

### *Park Benjamin on Melville's 'Mardi'*

IN 1849 Park Benjamin, editor and poet, was writing a column called "Letters from New-York" for the *Southern Literary Messenger*. It was something of a literary-gossip corner, furnishing candid reports on books and authors drawn up in a rather caustic vein. Benjamin's literary influence, from a long-range point of view, was slight, but his comments on Melville's *Mardi* are of obvious interest as a small piece of contemporary opinion.<sup>1</sup>

In the April "letter" he first condemns Cooper's *The Sea-Lions* as "a very stupid novel, tedious, dismal; loose

in its style, ill-constructed, poorly begun, feebly continued, and lamely ended," and then he moves on to *Mardi*.<sup>2</sup>

Do not, Mr. Editor, esteem me in a fault-finding mood, when I tell you that I am disappointed in another book "just out." Mr. Melville's "Mardi" is likewise a failure. The attempt was considerable; the labor of production must have been great, since every page fairly reeks with "the smoke of the lamp." I read "Typee" with very great pleasure, and was among the first to set forth its extraordinary beauties, not readily appreciated by the public. I also liked "Omoo," though wisely and not "too well." "Mardi" is the superlative third in descending degrees. "Typee" good; "Omoo" less good; "Mardi" least good. Let me quote the latter's preface. It is brief—in this praise-worthy—almost "as the posy of a ring." *Le voici*.

"Not long ago, having published two narratives of voyages in the Pacific, which, in many quarters, were received with incredulity, the thought occurred to me of indeed writing a romance of Polynesian adventure, and publishing it as such: to see whether the fiction might not possibly be received for a verity; in some degree the reverse of my former experience. This thought was the germ of others, which have resulted in *Mardi*."

The above clumsily expressed paragraph means, I presume, that as Mr. Melville's facts have been mistaken for fictions, he wishes to see if his fictions will be mistaken for facts. On this point he may set his mind entirely at rest. Although it is by no means a good way to make people receive the false for the true, by forewarning them of your design, there can be no reader so intensely verdant, as not to discern the grossness and utter

improbabilities of the fabrications in "Mardi." There is, moreover, a continual straining after effect, an effort constantly at fine writing, a sacrifice of natural ease to artificial witticism. To borrow an expression from the stable, Mr. Melville "feels his oats." He has been overfed with praise. He has a reputation to lose and he must write up to it. He is "somebody." When he, unconscious of his fine genius, created "Typee," he was nobody, on Fame's record. His very name had a doubtful, romantic sound. It was thought to be a mere "*nom de plume*." But it was real, whatever was "Typee," and so it became "great in the mouths of wisest censure." What a pity! For we might have had more such delightful books as "Typee."

Benjamin, it should be remembered, was right in the thick of New York literary affairs. And although he exhibited, in his estimate of *Mardi*, a real inability to grasp any part of Melville's intent, his reasons for disliking it were probably "standard" for the day: *Mardi* reeked with "the smoke of the lamp" (and philosophy and erudition have no place in a romance); *Mardi* was "grossly fabricated" (and novelists should at least aim at probability; *Mardi* was the result of a "straining after effect" (and story writers needed not artificialities of style but a natural ease of expression). Admittedly, few popular writers avoided any of these sins with which Melville was charged; nevertheless, Melville had offended by *not* repeating himself. There were no more "such delightful books as 'Typee.'" The personal element in Benjamin's criticism is even more significant: Melville had won a public, and, according to this estimate, had become a little too conscious of his literary status; so much so, in fact, that he seemed



to have lost his "fine genius" for narrative.<sup>4</sup>

In taking this position, Benjamin was neither a moralist nor a pedant; he was a candid journalist speaking for the man in the counting house, the lady in the parlor, the maid in the garden. *Mardi* contained too many blackbirds.

Mentor L. Williams

1. The only satisfactory study of Park Benjamin is that by Merle M. Hoover, *Park Benjamin, Poet and Editor* (N. Y., 1948). Benjamin earned his best reputation while editing such periodicals as *The New-England Magazine*, *The American Monthly Magazine*, *The New-Yorker*, *Brother Jonathan*, and *The New World*.

"Letters from New-York," *The Southern Literary Messenger*, March, 1849 (XV, 186-189), signed "B"; April, 1849 (240, 244), signed "P. B."; May, 1849 (308-312), signed "B." Benjamin B. Minor, in *The Southern Literary Messenger*, 1834-1864 (N. Y., 1905, p. 160), and David K. Jackson, in *The Contributors and Contributions to The Southern Literary Messenger* (Charlottesville, Va., 1936), attribute these letters to Benjamin.

2. *The Southern Literary Messenger*, May, 1849 (XV, 309). C. R. Anderson, M. R. Davis, and H. W. Hetherington make no mention of Benjamin's review.
3. These notices or comments remain unidentified. A search in available issues of Benjamin's periodicals, *The Western Continent* (1846) and *The American Mail* (June 5-August 21, 1847) yields none of them.
4. In a notice of an ephemeral weekly journal, *The Metropolis*, edited by Park Benjamin and Oliver B. Bunce, the *Southern Literary Messenger* critic wrote (November, 1849, p. 704):

[Mr. Benjamin] writes well both in prose and verse, and there is a manly candor in his criticisms that we like especially. In the present condition of the American press as regards new works, when good and bad alike receive the commonplaces of puffery, it is a good thing to have a reliable and well-informed person in the critic's chair, who speaks what he thinks, and who knows how to be caustic without being discourteous."

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BOOKATERIA": a cafeteria-like bookstore in which the volumes are arranged in alphabetical order and sales operations thereby executed in about one-fourth the normal time. Teachers College, Columbia University, sponsored a successful experimental Bookateria for one week, early in July, 1949. \* \* \* "GOOPHER FEATHERS" ORIGINATORS: George Moran and Charles E. Mack, who, as the "Two Black Crows," enjoyed tremendous vaudeville and musical-comedy fame in the twenties ("goopher feathers," of course, refers to nothing but "the fuzz offa peaches").

FIRST PATENT ISSUED ON A FLOWER: granted to Harold L. Ickes on a dahlia, in July, 1932 (*Autobiography of a Curmudgeon*, p. 292). \* \* \* FIRST "SRATCH SHEET": the idea originated with the late William Armstrong (died August 4, 1949) in 1916, when he was running a newsstand on the Bowery; his racing information bulletin (not a "tipster sheet") proved to be only the beginning of a large-scale publishing en-

terprise. \* \* \* FIRST WOMAN TREASURER OF THE UNITED STATES: Mrs. Georgia Neese Clark, who took over her post in July, 1949.

NEW YORK SIDEWALK VENDORS' SLANG: "pitchman" (the vendor); "marks" (gullible onlookers); "shill" (the innocuous-looking assistant, who is there to show how a gimmick "works" or to handle the invisible string on a mechanical toy or to create an impression of heavy sales by "buying up" some of the mismatched stockings or incomplete decks of cards)—New York Times, August 28, 1949. \* \* \* WARD STROLLERS: small units of professional musicians who provide free music for the enjoyment of patients in public and voluntary hospitals; salaries for the musicians concerned come from the Recording and Transcription Royalty Fund of the American Federation of Musicians.

## QUERIES

» "G.A.R. SOUVENIR SPORTING GUIDE." One of the rarest of all items of Kentuckiana is the *G. A. R. Souvenir Sporting Guide*, distributed to veterans of the army of the northern faction at their Louisville convention of 1895. It is a thirty-page pamphlet in red paper covers (5 x 3½). The photostat copy in the University of Kentucky Library was made from what is probably the unique original (in private hands). On page 29 is this statement:

Wentworth's Souvenir Sporting Guides have been published in the following cities: Chicago, World's Fair, New Orleans, Mardi Gras, Frisco Midwinter Fair, Memphis Spring Races. Will be gotten out in

Atlanta for the Cotton States Exposition, also Dallas for the fight.

Have other copies of these amusing and instructive pamphlet survived? And precisely where did the Wentworth publishing firm operate?

*Transylvanus*

» "A THING TOO SILLY . . ." Beaumarchais is said to have remarked: "A thing too silly to be said may be sung." Where and in what language did he make this comment?

*Alfred E. Hamill*

» ASENATH NICHOLSON. Alfred Tressider Sheppard's Introduction to Asenath Nicholson's *The Bible in Ireland: Ireland's Welcome to the Stranger; or, Excursions through Ireland in 1844 and 1845 for the Purpose of Personally Investigating the Conditions of the Poor* supplies a few facts about the author.

Her maiden name was Hatch; she was born in Vermont, toward the end of the eighteenth century. Sometime in the early 1830's she went to New York; at any rate, in 1832 she opened "a Graham Temperance Boarding-House" there. It would seem that about three years later she was married to Norman Nicholson, a merchant, who died in 1843 or slightly earlier. Her first visit to Ireland came in 1844.

Where can I find more specific and more detailed biographical material?

*E. M. Hunt*

» WHALES' VERTEBRAE FOR CHAIRS. A friend tells me that the vertebrae of whales are used for chairs in some of the poorer homes near Baltimore. Is this

actually so? How general—and how old—is the practice?

*Tyrus Hillway*

► **GELLYBOBBLES, GALLEYWOBBLES, GOLLYWOBBLES.** In the September 14, 1949, issue of the *Smoker*, alumni paper of the Class of 1921 of Dartmouth College, the Editor (p. 2) uses the word *gellybobbles*—for *stomach-ache*:

... without their mothers, youngsters in forbidden orchards knock green apples off the trees and devour them by the dozen and get gellybobbles.

Men who drink it [cider] persistently (and some do) get a case of the gellybobbles which has some of the symptoms famous in the green-apple variety.

A Navy acquaintance, on the other hand, reports *galleywobbles* as the form in use among sea-going men.

Both of the above terms are evidently variants of *collywobbles* (or *gollywobbles*), which Berrey and Van Den Bark list in their *American Thesaurus of Slang* (N. Y., 1942, p. 157). Has *collywobbles*, traditionally, been subjected to numerous spellings?

*James N. Tidwell*

► **LIFE OR DEATH OF A TOWN.** I would like to know which American town was saved from military destruction, during the Revolution, by means of a letter that had been torn to bits and was afterward salvaged, mounted, and made entirely legible.

A simple narrative, centered around this incident, was one of the many "selections" that made up the old-time grade-school primer. I do not remember seeing the story elsewhere in book form.

*J. M. M.*

► **THE FIRST MEMORIAL DAY.** At the end of May, 1949, the newspapers carried stories of the possible identification of the "Cincinnati soldier" who in 1868 wrote General A. Logan, then Commander-in-Chief of the Grand Army of the Republic, suggesting that in honor of the Union dead we might follow the German custom of placing flowers on the graves of soldiers, in the springtime. Mrs. Elizabeth Correll, of Cincinnati, told reporters that she had heard her father, the late Captain Joseph Rudolph, "say over and over again, many, many times, he wrote the letter . . ." According to G. A. R. records, the letter-writer has never been authoritatively identified.

Has Mrs. Correll's claim been challenged by survivors of other Civil War veterans whose fathers or grandfathers might have qualified for this honor?

*G. H.*

► **INTRODUCTION OF GELATIN AS A FOOD.** I have lost track of a book on foodstuff, published about 1850 and carrying an account of the introduction of gelatin as a food.

According to this source, gelatin was at first zealously accepted as a meat substitute. The quartermaster general of the French Army bought no meat for some months and made the men live on gelatin over that period, much to the detriment of their health.

Either the title of the book or a reference to an authentic account of the gelatin incident would be of considerable help.

*E. M. Hunt*

► **ROPE JUMPING.** I am interested in tracing the history of rope jumping as a game for children or adults. Do your

readers know of references to this activity in nineteenth-century (or earlier) literature?

Leona Holbrook

» THE MEANEST STREET IN THE WORLD. In 1912 the area surrounding Catlettsburg, Kentucky, went "dry," but recalcitrant Catlettsburg could not be coerced into noble experimentation until the Federal Government began a large-scale attempt at Prohibition enforcement in 1919. Front Street, the block-long stretch fronting the Ohio and widely recognizable as "The Street of Saloons" in *Showboat*, represented the concentrated vice of the Ohio and the Big Sandy. Homicides, gun fights, and brawls of all sorts forced it to become known as "The Meanest Street in the World."

In a recent visit to Catlettsburg it was discovered that only two buildings are still standing in the block—one a saloon complete with swinging doors (but a far-cry from the twenty-two taverns and gambling dens of the town's golden age).

Other streets, of course, have had similar reputations in other cities—the Reeperbahn in Skt. Pauli (Hamburg), La Marina in Jan Juan de Puerto Rico, Rue Blondel in Paris, to mention but a few. Yet can any of them exceed Front Street in iniquity?

Transylvanus

» USE OF TWO NAMES BY DIVORCEE. At what period did it become customary for a divorced woman to use her own name along with her husband's name (e. g., Mrs. John Smith, nee Brown, becomes Mrs. Brown Smith)? Is the ear-

liest appearance of this practice associated with any identifiable individual?

I. D.

» SPELLING CHANT. In a privately-published pamphlet, *Grant County, Indiana, Speech and Song* (1946), I recorded (p. 26) a chant used in the schools of southern Ohio in learning spelling, and I have heard of similar refrains in southern Indiana and in Tennessee. The illustration I gave was:

B, a—ba; B, e—be; B, i—bicabi; B, o—bo, bicabibo; B, u—boo, Bicabiboboo.

(The *a* in *ba*, the *o* in *bo* and *bicabibo* and the first *o* in *bicabiboboo* all have the long sound).

It strikes me that this chant is related to syllable arrangements of this nature appearing in hornbooks, and I shall be grateful for any information your readers might volunteer on this suggestion.

W. L. McAtee

» CLARET LEMONADE. A White Plains (N. Y.) restaurant served, for a time, what was known as claret lemonade, in which the claret floated in a distinct circle about half way up the glass. Before I got round to making inquiries as to how this effect was achieved, the place changed bartenders. Several books I have consulted are of no help, and now, it seems, no bartender in town serves the drink. What is the explanation of the floating sphere?

E. M. H.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« "FELLOW TRAVELER" (3:191 *et al.*). The files of the "Dictionary of Political Words and Phrases," now under preparation at the Ohio State University, contain an example of *fellow traveler* used in the political sense in 1839. In a speech before the House of Representatives on January 30 of that year, John C. Clark of New York said:

Shall Conservatives, travelling the high road of republican principle, turn aside, and madly rush down the precipice, because Whigs are fellow-travellers? No sir; Conservatives are pleased to act with Whigs when they go for the country, and I trust they will so continue to act.

Hans Spörber

« "IRON CURTAIN" (8:121 *et al.*). Millard Browne, an editorial writer on the *Buffalo Evening News*, suggested, some time ago, that Senator Vandenberg had used the phrase in the Senate in November, 1945. The *Congressional Record* for November 15, 1945, carries a speech by Mr. Vandenberg called "Raise the Iron Curtain," and in it the Senator said: "When the iron curtain of secrecy falls around an area suspicion is unavoidable . . ."

The paragraph in the *New York Times Book Review* cited at the last reference appeared, by the way, not in the April 24, 1949, issue but on April 10. In the Grosvenor Library's copy of George W. Crile's *A Mechanistic View of War and Peace* there is no specific reference to France. The author says, in fact:

Suppose that Mexico were a . . . . nation of forty million with a deep-rooted grievance and an iron curtain at its frontier.

He was probably speaking of France by analogy, but the country is not named in the article. Moreover, "iron curtain"—as he uses it—seems to refer to a "chain of forts along the boundary" (a phrase used earlier on the page)—not to censorship or the limits of one nation's influence.

Paul M. Rooney

« WRITERS SUPPORTED BY GOVERNMENT SINECURES (8:120). In 1905 Theodore Roosevelt gave a sinecure in the New York Custom House to Edwin Arlington Robinson. He resigned in 1909 because it interfered with his poetry.

Miriam Allen deFord

« Bret Harte's post at the United States Mint in San Francisco is still within the "memory"—direct or indirect—of certain old-timers in this region. He took the job in the fall of 1863, at a time when he had begun to look down upon the *Golden Era*, which he regarded as too provincial, and had therefore joined with C. H. Webb in the founding of the *Californian*.

Franklin Walker, in his *San Francisco's Literary Frontier* (N. Y., 1939), states, in covering this interlude, that Bret Harte managed to continue his writing and support his wife and two children without feeling the crippling "financial pinch" so common among men of talent. These years, he points out, were "devoid of any visible emotional strain" or fear of "economic failure." His material needs were well taken care of by his salary from the

Mint, which, after three promotions, amounted to \$270 a month; twelve men worked under him. All the while he was, according to Walker, giving "meticulous care to his manuscripts and showing steady improvement in style." And his *Californian* writings, though "for the most part undistinguished," evidenced a craftsmanship "superior to that of any other writer for the journal." (See pp. 132 and 185 of the Walker volume.)

Bret Harte appears to have kept the job at the Mint until 1871, when he went east to sign a highly lucrative contract with the publishers of the *Atlantic Monthly*.

During the next six or seven years his reputation suffered noticeably and he could not afford, economically, to refuse an appointment as United States Consul at Crefeld, Prussia. In June, 1878, he sailed for England and put in two years at his diplomatic post. In 1880 he was transferred to the better-paid consulship at Glasgow. Over the whole of this period in the foreign service he continued to turn out publishable material.

To go back to Bret Harte's first government post—it may be of interest to note that the Mint at San Francisco sold, about twenty years ago, a mass of old papers, a number of which bore the signatures of Lincoln and of Bret Harte.

Peter Tamony

« WOMEN IN MEN'S CLUBS (8:91 *et al.*). Leonard Lyons ("The Lyons Den," *New York World Telegram*) ran a paragraph, a while back, on Tallulah Bankhead, who, he said, is "the first woman to enter the hitherto inviolate Stag Room of the Nassau Inn." Miss Bankhead was playing a week at the Prince-

ton Playhouse and gave a party for the cast at the Nassau. From that point onward, the Inn has referred to the Stag Room as The Bankhead Room.

G. H.

« DISAPPEARANCE OF A CLASSIC (8:122 *et al.*). The "Queries and Answers" page of the *New York Times Book Review*, June 19, 1949, printed a version of this poem which varies only slightly from that given at the last reference. Hugo Wahn, the "Q & A" correspondent, states that there are, moreover, sixteen lines to the complete piece—and that the opening lines read:

In an old New Hampshire village  
One cold December night,  
A livery stable keeper  
Went forth his troth to plight.

Robert Poland

« "BRIDES' SHIPS" [*s.v.* A COLONIAL "BRIDES' SHIP" (6:95 *et al.*)]. The original query seems to have widened its bounds. And I am easily tempted to enter a somewhat fantastic tale, along these lines, recorded in Oscar Lewis' recently-published *Sea Routes to the Gold Fields* (pp. 38 ff.)

Eliza Woodson Burhans Farnham, a zestful New Yorker and once a "matron in the women's wing at Sing Sing," contemplated, late in 1849 or early in 1850, a journey to California, in order to take care of the settlement of her husband's estate. However, she wished to "accomplish some greater good" at the same time, and sent a letter to the *New York Tribune*, stating that of the "many 'deteriorating influences' on the far coast the absence of women was the greatest." She contended that there were probably thousands of young ladies in

the East who were held there by no special ties and who might well better their lot—and spread a little happiness—by striking out into new fields.

She tentatively engaged a packet ship "Angelique," and set April 15, 1850, as the departure date. All applicants—and she appeared to have over a hundred enrolled almost immediately—were obliged to put up \$250 for travel costs and for accommodations on arrival in San Francisco. There were, too, fitness requirements: an applicant must have reached the age of twenty-five, be in robust health, and furnish "satisfactory testimonials of education, character, capacity, etc." Mrs. Farnham, on the other hand, guaranteed complete comfort and safety for them en route (and later), and in addition to her own chaperonage during the trip she was to have the help of "six or eight respectable married men and their families."

The *Tribune* lent its approval to her well-devised project and a long list of public figures—including Greeley, Bryant, and Henry Ward Beecher—gave it their endorsement. Mrs. Farnham herself was preoccupied with addresses, press interviews, etc., and, in spite of a temporary illness, she announced, early in April, that more than two hundred women were about to "join up." On April 12 the *Tribune* extended a "parting salute" to the "the . . . promoter and her 'company of migrating ladies . . . on an errand of mercy to the golden land.'"

When news of the proposed trip reached the Coast, a San Francisco paper reported that "for days . . . smiles of anticipation wreathed the countenance of every bachelor in town."

But trouble was in the offing. As the date of departure grew nearer the roster

grew smaller, possibly because of the size of the fee or the "high cultural and moral standards" of the prime mover. When the "Angelique" sailed, late in June, on its passenger list were: Miss Simpson, Mrs. Barker, Mrs. Griswold, Mrs. Farnham, her two children and a servant, and fifteen gentlemen. California took its defeat sportingly: The *Alta* insisted that the bachelors, nevertheless, would always have a high regard for the lady who tried so valiantly "to bring a few sparcibis to this market . . ."

P. A.

« CURIO HOUSES (8:78 *et al.*). In an illustrated story on Harding Park, a bungalow town with rural atmosphere on Clason's Point in the Bronx, appearing in the New York *Herald Tribune* July 23, 1949, there is a short description of the kinds of dwelling that make up the community. Most of the houses are "literally handmade by their occupants." The builder of one of them used concrete as a base material and then studded his structure with closely imbedded sea-shells.

L. E. M.

« MODERN "MIRACLES" (8:125 *et al.*). A comment on the statuette "miracle"—written by a heretic who quoted an authority on ceramics—was issued shortly after the appearance of the original news story. I have, however, lost the cutting. But the gist of it, as I recall, is this: If the glaze over the eyes of the statuette was broken, or if the eyes had not been entirely covered by the glaze, moisture which accumulated inside the mass would, when slightly warmed, leave through the unglazed surface. The

statuette may have been soaked (or chilled) sometime before the weeping began.

Sweating dishes, one might suggest, are fairly common.

*E. M. Hunt*

« BURIED-TREASURE STORIES (8:30 *et al.*). According to a western legend, the Peralta brothers, Spanish prospectors, of many years back, discovered rich deposits of gold in the Superstition mountains, a range in Maricopa and Pinal Counties of Arizona. They are said to have worked the claims for a number of years before being driven out by an Apache raid. "Evidence" of the presence of the Peraltas are the charcoal pits, primitive ore grinders, and old shoes worn by Spanish mules. Sometime later, according to popular belief, Jacob Walz, for whom the Lost Dutchman mine is named (he was commonly known as "Snowbeard the Dutchman") found further ore deposits. Walz died in Phoenix in 1892 at the age of seventy-five and took his secrets with him. For fifty years, amateur and professional prospectors have tried to solve the mystery. Certain enterprising individuals have produced what are marketed as "authentic maps" of the Dutchman mine, bringing—as an Associated Press story noted, some weeks ago—a far greater return than has the mine.

The Phoenix Chamber of Commerce and the Sheriffs of the two counties have made an effort to discourage the gullible by posting warnings of the dangers of entering the Superstitions between May and November because of the extreme drought. They point out, too, that the terrain is rugged and even slight injuries could prove to be fatal. Yet treasure-hunters continue to mini-

mize the hazards, and every summer brings scores of new prospectors.

*W. S. E.*

« FIVE-KERNELS-OF-CORN TRADITION (8:120). This ritual, it seems, may have its origin in the old English custom of goose-for-dinner on Michaelmas. In colonial days in Virginia, when taxes were due on Michaelmas, a fowl (goose if possible)—presented by the landlord or tax collector and accompanied by a special grace—was regarded as not only a token of gratitude for food over the past year but something of an assurance of sustenance over the next; in the belief were both faith and superstition.

Virginia has never honored the "corn" tradition, but we do—still—follow the practice of sitting down to black-eyed peas on New Year's Day, a custom that might be taken to have something of the same significance.

*C. E. G.*

« UNOFFICIAL MAYORS (8:124 *et al.*). There is, I find, a formal organization of figures in this group. The *New York Sun*, June 29, 1949, reported that Robert R. Kaufman, Brooklyn civic leader, became the forty-fifth member of Old Time Locality Mayors, Inc., when he was inducted as Mayor of Manhattan Beach at a dinner in the Hotel Towers, Brooklyn.

*F. W.*

« BELL LEGENDS (8:126 *et al.*). The nine bell chimes in St. Paul's Protestant Episcopal Church, Petersburg (Va.)—believed to be the first full-octave set in the state—were cast by Meenley's, West Troy, New York, in the summer of 1860 and first played by George Waite, Chimer, in October of that year. They



were given as a memorial to Anne May Bayly, who died in her youth on March 26, 1860. (This much is verifiable through entries in the Vestry Book, local papers, and an inscription on the great bell. A statement of dedication appears on a bronze tablet in the church vestibule.)

Local legend holds that Anne's mother, Evelyn May Bayly Perkins, turned over to the foundry all of her crested ancestral May silver, which was then melted down and used as an alloy thereby producing the pleasant, liquid, silver tones of the bells. However, this story runs contrary to fact, so far as the effect of the use of silver on the tone of bronze bells is concerned. The chimes cost three thousand dollars—a considerable sum in 1860—and it seems probable that Mrs. Perkins converted her silver into buying power in order to help pay for the bells; and this story, with a very few retellings, could easily have transformed itself into the popular version. One elderly lady who remembers, when in her teens, hearing Mrs. Perkins herself state that her "family silver went into the bells" had, until very recently, always placed a thoroughly literal interpretation on the remark.

C. E. G.

« The historic tower bell of the Collegiate Church of St. Nicholas, Fifth Avenue and Forty-eighth Street, New York, may, according to an account in the New York *Herald Tribune*, September 17, 1949, be offered to the City of New York—if it can be housed in an appropriate structure.

The bell, second oldest in the country, was cast in Holland in 1731. Demolition of the church—to make way for a modern office building—was begun in

September, and the bell has been temporarily stored in the Middle Collegiate Church at Second Avenue and Seventh Street.

Norman Slade

« FLOATING CHURCHES (8:126 *et al.*). The Pacific Coast Children's Mission, British Columbia, sponsors the operation of a ten-ton mission boat that travels along 7000 miles of coast, extending from Vancouver to the Alaskan boundary. The missionaries and staff aboard make their headquarters on the boat and stop off at coastal villages to hold meetings.

C. J. W.

« THE PANORAMA IN AMERICA (8:126 *et al.*). Robert Taft, in Part IV of his "Pictorial Record of the Old West," serialized in the *Kansas Historical Quarterly*, refers to an 1888 cyclorama of the battle of Little Big Horn. (See "Custer's Last Stand . . ." in the November, 1946, issue.)

Edwin H. Carpenter, Jr.

« Highly popular at the 1907 Jamestown Exhibition was the panorama of the battle between the "Monitor" and the "Merrimac," in which ships moved and guns belched in miniature against a fine perspective canvas of water and surrounding land.

C. E. G.

« WINGED SERPENTS (5:15 *et al.*). There is an interesting account of this symbol among the Indians of Guatemala in *Four Keys to Guatemala* (N. Y., 1939), by Vera Kelsey and Madame Lilly de Jongh Osborne.

The plumed serpent, as the symbol of Kukulcán or Gucumátz, "the god of

the Maya-Quiché . . . who created the world out of silence and darkness," turns up in a variety of materials—wood, metal, textiles, stone, etc. The authors point out that the belief in the supernatural powers of the snake is not peculiar to the Indians of Guatemala—and the symbol, as they used it, was very different from the rattlesnake that served, according to some scholars, as their model. Dr. Herbert J. Spinden's findings show that scrolls and other like details were attached to the body of the serpent, along with plumes of the quetzal and human ornamentations such as ear and nose plugs and headgear. With these embellishments it became an underlying motif in Mayan art. But the post-Maya and post-Conquest Indians preferred to leave it a "nice clear S lying on its side or as two intertwined undulations suggestive of the Yin and Yang of the Chinese."

E. K.

« BADGES OF OFFICE (8:93 *et al.*). Certain Canadian traditions, in this category, have differed from those of the English. In Ontario, according to an excerpt from the *Canadian Law Times* (reprinted in the *Green Bag*, 1889, p. 265), a solicitor, fifty years ago, normally carried a black bag. However, since there were very few solicitors who were not barristers as well, black bags were not common. A barrister carried a blue bag, unless a Queen's Counsel presented him with a red one (and apparently this was an unheard-of occurrence). The Queen's Counsel himself did carry a red bag, presumably because he was a royal officer. And the green bag was reserved for judges only. Finally, the black leather bag was, even then, coming into common use, and was being

carried, more and more, by all members of the profession.

D. W.

« "KING'S EX" (8:92 *et al.*). Ben Hur Lampman, Associate Editor of the Portland *Oregonian*, said, in an editorial appearing on April 10, 1949, that sports writers today use this term as an adjective to describe a game that "doesn't count in standings"—a "King's X game" (and, by implication, the "X" form is commoner than the "Ex").

This afterward brought a letter from Mrs. Russell L. Putman, a reader in Pullman, Michigan, who said that her husband had named their place in Allegan County "King's X" in order to have it regarded as a "sanctuary," a place where he would "[take] orders from no one."

Katherine Anderson

« DRIFT-BOTTLE CLUES (8:75 *et al.*). A handwritten "will," involving an estate of \$12,000,000, was allegedly washed half way around the world in a bottle, according to an Associated Press dispatch from London (July 28, 1949). Mrs. Daisy Alexander, daughter of Isaac Singer and inheritor of the sewing-machine fortune, died in England on September 19, 1939. No will was found. In the early part of July, 1949, Jack J. Wurm of Palo Alto, California, asserted that he had found, in a bottle washed up in the Pacific, a note reading:

To avoid all confusion, I leave my entire estate to the lucky person who finds this bottle and to my attorney, Barry Cohen, share and share alike, Daisy Alexander.

The document was dated January 29, 1937.

L. C. J.

« CONTEMPORARY DUELS (6:32 *et al.*). One William Alexander, in Gaffney, South Carolina, became highly irritated with one Raymond Parker, (according to *Time*, January 31, 1949), and sent him a message: "I will wait where the road forks on top of the mountain. . . . We will both draw and shoot for our lives." But the pistol bout never got beyond the challenge stage; Alexander was arrested for violating South Carolina's anti-dueling law.

E. E.

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (8:75 *et al.*). Thirty or forty years ago it was customary, on the River Blackwater, in England—and on other rivers where shooting punts were built—for the builder of a punt to allow the new owner as much beer as the punt leaked when launched.

James Mears

« FIREMEN'S GLOSSARY (6:175 *et al.*). The word "vamp," meaning volunteer firemen, seems not to have been included in the original Note (possibly because it is not necessarily a part of "official" phraseology).

There are still two volunteer fire companies in Greater New York, both on Staten Island; one in Richmond, organized in 1903, and one in Travis.

R. G.

N. B.

With this, the December, 1949, issue, *AN&Q* brings to a halt an eighteenth-century publication schedule. Number and volume sequence, however, is maintained. December, 1949, therefore, becomes Number 9 of Volume 8. Subscriptions which would normally expire in December, 1948, will remain in force through December, 1949.

## *The Private Press: Work in Progress*

THE PEREGRINE PRESS (P. O. Box 3216, San Francisco 19), under the direction of H. H. Evans, California bookman, has begun work on "Western Americana: A Selective Bibliography," covering rarities and reference materials. It is being set in 14-point Caslon Oldstyle and will be printed on choice Van Gelder paper; 100 copies; none for sale. Originally, this was to have been issued in 24-page fascicles, at the rate of about twice a year. In book form—the present plan—Evans estimates that the job will take him a minimum of two years to complete, for all the work must be done late at night or early in the morning.

The Peregrine Press is a fairly new venture, and it was through the encouragement and help of Haywood Hunt and Jackson Burke that Evans got his "shop" in order. He uses a Hoe press, George Washington model (foolscap size), that once belonged to the Grabhorns, who traded it to Harry Porte, from whom Evans, in turn, purchased it—and set it up in his kitchen. His composing room is at the other end of his long San Francisco flat. Already he has discovered that fine printing is not a simple task, but, like most amateurs, he is convinced that the compensations outweigh the irritations. Evans would, moreover, like to get hold of some dingbats, small decorative cuts, fleurons, and similar materials not listed in current typesetters' catalogues.



# AMERICAN Notes & Queries

*January, 1950*

VOLUME VIII : NUMBER 10



# Index

(Notes are indicated by [n]; answers by [a].)

<p>"Alteutonik union tongue," Elias Molee's _____ 147</p> <p>"And/or" _____ 153</p> <p>Angelo, Valenti: printer _____ 158</p> <p>"Antifa" _____ 151</p> <p>"Bake-off" _____ 151</p> <p>Banyan Press _____ 158</p> <p>Baseball: a "first championship game" _____ 152</p> <p>Book burnings in America (a) _____ 155</p> <p>Boucicault, Dion: <i>Omo; or The Sea of Ice</i> _____ 150</p> <p>Buildings moved piece by piece (a) _____ 156</p> <p>Clothes out of meal bags (a) _____ 157</p> <p>Comic Books, first, in America (a) _____ 159</p> <p>Cordasco, Francesco: Note _____ 150</p> <p>Daylight saving time (a) _____ 158</p> <p>Earrings a benefit to hearing? _____ 155</p> <p>English simplified: Elias Molee's crusade _____ 147</p> <p>Five-kernels-of-corn tradition (a) _____ 154</p> <p>Flour or meal bags, clothes out of (a) _____ 157</p> <p>Garrison, William Lloyd, and the burning of the Constitution (a) _____ 155</p> <p>Hearing restored by piercing of ear lobes (a) _____ 155</p> <p>"Honey-digger" _____ 151</p> <p>"Hootenanny" _____ 153</p> <p>Ice cream, earliest (a) _____ 157</p> <p>"Iron curtain" (a) _____ 158</p> <p>Jacobs, Willis D.: Note _____ 147</p> <p>Jefferson, Thomas, and the intro-</p>	<p>duction of ice cream (a) _____ 157</p> <p>Kaplan, Sidney: Note _____ 150</p> <p>Knickerbocker, Father, earliest representation of _____ 151</p> <p>"Log-cabin pie" _____ 152</p> <p>McGrath, Price, in New York _____ 153</p> <p>Meal bags, clothes out of _____ 157</p> <p>Memorial Day, the first (a) _____ 153</p> <p>Mock legislation (a) _____ 156</p> <p>Molee, Elias, and language reform _____ 147</p> <p>Monastery moved piece-by-piece (a) _____ 156</p> <p>Newspapers issued aboard American ships (a) _____ 156</p> <p>Norwegian-Americans and language reform _____ 147</p> <p><i>Omo</i> and title repetition _____ 150</p> <p>"Openjaw" _____ 151</p> <p>Paine, Thomas: an anecdote _____ 150</p> <p>Panorama in America (a) _____ 157</p> <p>"Paper house" (a) _____ 155</p> <p>Presses, perambulating (a) _____ 155</p> <p>"Ramo cativo" _____ 152</p> <p>Rope jumping (a) _____ 154</p> <p>St. Agnes, Negro reverence for _____ 152</p> <p>Seven-inning stretch _____ 153</p> <p>Snake, horn-tail, superstition _____ 152</p> <p>"Too silly to be said . . ." (a) _____ 157</p> <p>Weather lore, animals and (a) _____ 154</p> <p>Whitman's birthplace _____ 160</p> <p>Wildenberg, Harry I.: originator of the comic book (a) _____ 159</p> <p>"Wordalist," Elias Molee's _____ 149</p>
---	---

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1950, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Elias Molee's Language  
Reform*

ONE SUNDAY afternoon, about eighty years ago, a group of Norwegian-American farmers filed solemnly into a church in southern Wisconsin. When they shuffled out an hour later, one of them had undergone an experience that was to influence the rest of his life. His name was Elias Molee, and his obsession was not religious reform but language reform. The story of his crusade constitutes a strange chapter in the history of American speech.

The minister, in the course of his sermon that day, had several times used the word *cacophonous*. Molee had not the slightest idea of its meaning, and as he looked around at the rest of the congregation he felt certain that they too were at a loss. He resented the fact that honest, hard-working men had been made ashamed of their ignorance of a language that was so remote, so uncommunicative. *Cacophonous* was not the only monster; along came *iconoclasts*: both harsh words, both quite incapable of being broken down into understandable parts.

It was, then, long before the emergence of Basic English that Elias Molee began to preach the need for "a Germanic-English" that would make our words "pure, self-developed, and self-explaining." To return to that word *cacophonous*: in German, said Molee, the image would be self-evident, *übellautend* (ill-sounding). The same holds with *iconoclast*: the German equivalent, *bildersstürmer*, literally defines itself as "destroyer of pictures." In English, he continued, we insist upon dividing botany into two grand divisions with ominous names: *Phanerogamia* and *Cryptogamia*. But to understand the same labels in German one needs only a normal vocabulary: *fruchttragende* (fruit-bearing) and *nicht fruchttragende* (non-fruit-bearing).

Before proceeding to some of the details of Molee's proposals, it might be well to consider something of the environment that produced the reformer.

Molee was born in a log cabin on an eighty-acre farm southwest of Milwaukee, on January 3, 1845, "7845 after e founding of babylon . . ." [In this quote and in those below, two of Molee's departures become evident—his dislike of capitals ("small letters are more beautiful") and his custom of abbreviating the language's twenty commonest words.] His father, John Evenson Molee, had come to the United States from Norway in 1839 and in 1844 had married Ann Jokobsdøter Einning. The elder Molee (sometimes spelled Moli) had a fondness for history and "godlore" (mythology), and always read to his family before the evening meal. During his first years on the frontier he had been a ferryboat operator over the summer months and

a woodcutter in the winter. But from the early forties onward he was evidently a full-fledged farmer.

When Elias, the oldest child, was ten, the family moved to a larger farm in Dane County, Wisconsin. The Molees were Lutherans and when the lad reached the age of eighteen he was sent to the sectarian Decorah College in Iowa. But at the end of a year his funds ran out, and in the summer of 1864 he went to work for relatives until he had saved enough to see him through a few courses at the English high school in La Crosse. For two years thereafter he taught in a Norwegian school in Spring Grove and then again returned to his studies, at Albion Academy in Dane County, where he was given a Ph. B. degree. For six months he studied at the University of Wisconsin, and then made another return to teaching (1867). Two years later he was married—and elected justice of the peace, an office in which, he said, there “was more honor, than profit . . . for the norwegian people . . . were so honest, industrious n peaceful, that a lawsuit was rarely heard v.”

His only child, Elmo Joel, died when he was less than a month old. In 1873 Elias and his wife were living in Minnesota, and he was elected (Houston) county treasurer. When his first term expired he tried for re-election but failed:

I had offended so many people with my alteutonic union tongue n with my religion v sciences n humanity, that the church, press n the politicians jumped on t me like wild cats n tigers.

In 1880 his wife died. He sold his Minnesota lands (at an “advanced price”) and with his brother went to

Davenport, North Dakota, to homestead 160 acres. At the same time Elias taught school and worked on his language. About 1890 or 1891 he bought the Bristol (S. Dak.) *Independent* and felt himself secure, professionally. (Two of his books had indeed already been issued by a firm in Chicago, but they sold poorly “n were sent to second hand stores.”) But his exuberance over the coming venture in journalism was short-lived; and for unstated reasons he gave up the paper at the end of a year and went first to Iowa and from there to Chicago—“with a view v starting a colony on the cheap lands v the sunny southern states.” His proposal won him a free railroad ticket. “Now,” he said, “i was in glory.” He toured Illinois, Tennessee, and all of the Deep South, and was “dined and wined” as never before. The colonization scheme died by the wayside, but from the point of view of pleasure, his southern excursion was an immense success.

When he returned north he managed to double his money on some railroad land and then made another attempt at setting up “a real norwegian colony” near La Crosse. In the winter of 1901 he set to work on a “new n grand idea,” a “universal signal language” involving arms and fingers. This, too, was a feeble effort, in the end; and before long he set out for the far West. In August, 1907, he went to New York and from there set sail for Europe. He toured Germany, England, and Scandinavia and on April 27, 1909, he had an audience with King Haakon of Norway—and very shortly afterward founded “the first alteutonic union language society in Christiania.” After World War I he was back in Tacoma, writing for news-

papers. And the remainder of his career is relatively obscure.

Although Molee's preoccupations would seem to suggest almost anything but a crusade for the man in the street, yet it is quite true that he was genuinely interested in waging war against linguistic isolationism and snobbery. The whole world of ideas, the wealth of science, and the higher forms of learning were, he believed, hidden from the average man by the "dead languages" barrier. For *astronomy* he would substitute *star-ken*; for *anthropology*, *man-ken*; and for *botany*, *plant lore*. He held that the only way to make the language what it should be was "to proceed from the known to the unknown; to build from within. Discard borrowing . . ." Of *ichthyology* he asked: "What would Plato or Socrates have said if some Greek clown had borrowed the English *fish lore*?"

Molee devised a "Wordalist" (the letter *a* indicates the plural) that provided self-explaining substitutes for many English expressions which, he felt, failed to suggest recognizable word pictures. Here are a few illustrations:

public: openlik  
 subscribe: underscribe  
 to be acquainted: ken  
 knowledge: kenna  
 nation: geflok  
 theology: godlor  
 noun: namword  
 language: sprak  
 linguist: sprakist  
 dictionary: wordabuk  
 physiology: bodilor  
 Mammalia: suckdira  
 cotyledon: sidblad (pronounced  
                   "side-blade")  
 calix: blumkup (pronounced "bloom-  
                   cup")  
 hibernation: ovrwintrin

Many of his neologisms were, indeed, adapted from German, such as his *gemuslik* (cheerful, comely). But most of them are related to Anglo-Saxon. In plotting his system of substitutes, he had five aims in view: "more thoughts understood . . . more thoughts remembered . . . more thoughts definite . . . more thoughts vivid . . . more love for the tongue."

Molee's interests shifted rapidly and his designs seem to have been many times confused and contradictory. Yet he never entirely lost sight of the fact that a reorientation of language was democratic, intelligent, and right. It would be convenient—or at least tempting—to draw some parallel between the "complete language" which he and his brothers and sisters devised when he was very small (they called it "tutitu"), and his later inventions, but the truth is that Molee's more mature interest in languages sprang from social and moral indignation. Over a quarter of a century he published more than a dozen books and pamphlets, most of which were reworkings of his first *Plea for an American Language, or Germanic English* (Chicago, 1888), and one of which was issued in Christiania in 1909.

Peter Hendrickson, who in 1888 wrote the Introduction to Molee's *Plea*, held what appears to have been an admirably moderate view of the reformer: He contended that while Molee was a "scholar in the field in which he labors," he has nevertheless "spent so much time in meditating on what the English language ought to be and might have been" that he "may be pardoned for not always remembering what it is."

Willis D. Jacobs



## Tom Paine Silenced

IN THE July, 1850, issue of *Friends' Review* there is a tale concerning Tom Paine which may, indeed, be apocryphal; but since it is not mentioned by Paine's biographers, and is at the same time something of a measure of Paine's reputation in the mid-nineteenth century, it seems worth recording:

One evening I found Paine haranguing a company of disciples on the great mischief done to mankind by the introduction of the Bible and Christianity. When he paused, I said, Mr. Paine, you have been in Scotland; you know there is not a more rigid set of people in the world than they are in their attachment to the Bible; it is their schoolbook; their churches are full of Bibles. When a young man leaves his father's house, his mother always, in packing his chest, puts a Bible on the top of his clothes." He said it was very true. I continued, "You have been in Spain, where the people are destitute of the Bible, and where you can hire a man for a dollar to murder his neighbor, who never gave him any offence." He assented. "You have seen the manufacturing districts in England, where not one man in fifty can read, and you have been in Ireland, where the majority never saw a Bible. Now you know it is an historical fact that in one county in England or Ireland there are many more capital convictions in six months, than there are in the whole population of Scotland in twelve. Besides, this day there is not one Scotchman in the almshouse, state prison, bridewell, or penitentiary of New York. Now then, if the Bible were so bad a book as you represent it to be, those who use it would be the worst members of society; but the contrary is the fact; for our pris-

ons, almshouses, and penitentiaries are filled with the men and women whose ignorance or unbelief prevents them from reading the Bible." It was now near ten o'clock at night. Paine answered not a word, but taking a candle from the table, walked up stairs, leaving his friend and myself staring at one another.

Francesco Cordasco

## 'Omoo': Melville's and Boucicault's

REGINALD CLARENCE, in his "*The Stage*" *Cyclopedia* (London, 1909), lists a play *Omoo; or The Sea of Ice* by D. D. Boucicault, performed at the Royal Amphitheatre in Liverpool in October, 1864. Among the Dion Boucicault papers in the Houghton Library at Harvard is a printed announcement dated October 17, 1889, of a London auction of the Irish-American dramatist's copyrights. *Omoo* appears as one of the titles to go under the hammer. A newspaper report of the sale discloses that the "prices ranged from about £160 to a guinea," and it was the guinea that paid for

a version of the story best known to the stage under the name "*The Sea of Ice*". . . a class of play for which there is now no demand save in the outlying London and smaller provincial theatres.

Except for the similarity of titles, there seems to be little or no connection between Melville's *Omoo* of 1847 and Boucicault's play of 1864. The text of Boucicault's drama has thus far not turned up, although there is evidently a galley proof of it among the Boucicault papers in the estate of the late

Fitzhugh Green. However, contemporary notices in the *Liverpool Daily Post* and *Mercury* provide enough clues to enable one to establish the character of the play.

Boucicault's *Omoo* was a woman, the heroine of his extravaganza. Wrote the *Daily Post*:

... the breaking up of the ice in the second tableau will be for months to come the spectacle of the town . . . the drowning of the principal characters is the most perfect "sensation" illusion ever attempted.

All this is a far cry from Melville's novel. If a link exists, it is in "the old negro" of the play, who, in his "mingled humour and pathos," is perhaps related to the novel's "poor old black cook," Baltimore. Yet more likely, Boucicault simply rewrote the part of Old Pete, the Uncle Tom house-servant of *The Octoroon* of 1859.

The probability is that Boucicault, during his Civil War sojourn in England, adapted what was by 1864 an old stand-by of the American stage, the melodrama, known alternatively as *The Sea of Ice* and *Thirst for Gold*, first given at Laura Keane's Theatre in New York in 1857. Perhaps he tacked on the *Omoo* in order to give the impression of serving up new fare; perhaps he was counting on the fame of Melville's early works in England (where *Omoo* was published in March, 1847, a month before its appearance here); or maybe the author of *The O'Dowd* liked to think that there was something of the Irish in the name.

Sidney Kaplan

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"ANTIFA": generic name for resistance organizations that the AMG found in Germany (see G. A. Almond's *The Struggle for Democracy in Germany*, Chapel Hill, 1949, p. 67). \* \* \* "BAKE-OFF": term applied to the recipe-and-baking competition sponsored by Pillsbury Mills, Inc., in early December; all the contestants worked under one roof (in the Grand Ballroom of the Waldorf Astoria, New York), and produced their own specialties within a given period; ninety-seven of the entries were women, three men; and each was provided with an electric range, utensils, and ingredients (and was allowed to make as many attempts as he liked). \* \* \* HONEY-DIGGER (expression found in Pennsylvania coal country): one who cleans out latrines.

"OPENJAW": in airline terminology, a round-trip ticket not terminating at the original departure point (this and "nowshow"—see *AN&Q* 6:104—were added to a working glossary for all airline messages adopted by the International Air Transport Association at a meeting at The Hague on September 13, 1949).

## QUERIES

> FATHER KNICKERBOCKER. When Washington Irving credited Diedrich Knickerbocker with the authorship of his *History of New York*, he used, of

course, the name of an old New York family. Diedrich appeared in several engravings and was well characterized, pictorially, as late as 1850 (in an edition of the famous *History*). Some of the older pictures of him have been reproduced—as in the *New York Times*, April 2, 1933, and in W. L. Andrews' *The Bradford Map* (N. Y., 1893), where it carries the caption "Father Knickerbocker" which is obviously incorrect.

There was, too, a figure of one Knickerbocker—neither Diedrich nor Father—in the Knickerbocker Stage Company's Knickerbocker Hall, at the corner of Eighth Avenue and Twenty-third Street, New York.

Father Knickerbocker has been a favorite subject for political cartoonists. The earliest example I have found appeared in the *Sunday Inter Ocean* (Chicago) in 1892; the figure there is not identified, by the way, which may mean that the name was already familiar.

There is, then, a gap of some forty years between the later characterizations of Diedrich and the arrival of Father. Does someone have more precise information on the earliest appearance of Father Knickerbocker?

Frank Weitenkampf

» ST. AGNES. It would seem that Negroes have a special reverence for St. Agnes. There are St. Agnes Hotels for Negroes in Memphis and in several Kentucky communities; there is a St. Agnes Hospital for Negroes in Raleigh, North Carolina; and a club for Negro women in Louisville known as the St. Agnes Society. What is the significance?

J. C. M. T.

» LOG-CABIN PIE. In a volume on nineteenth-century social life in the United States I find a reference to "log-cabin pie," which was presumably popular during the log-cabin campaign of William Henry Harrison in 1840. Of what was it made? And how commonly was it served?

I. D.

» HORN-TAIL SNAKE SUPERSTITION. A rural Negro of Ballard County, Kentucky, tells me that the common redbellied snake has a deadly horn on the end of its tail, and that it strikes with this weapon. However, he himself has never seen a snake to fit this description, but learned of it from a relative in Tennessee. Is this superstition common in other parts of the South or elsewhere?

J. C. M. T.

» "RAMO CATIVO." Can someone tell me something of the precise meaning and use of phrase *ramo cativo*, which, I am told, was common in the literature of witchcraft in Spain from the fifteenth century onward? (It evidently dropped out of use about a century ago.) The only rough definition I have suggests that "to have the *ramo cativo* is to be "under a spell." How correct is this—so far as the witchcraft terminology is concerned?

A. P. D.

» A "FIRST CHAMPIONSHIP GAME" OF BASEBALL. A Currier & Ives print, dated 1866, carries this legend: "American National Game of Baseball: A First Championship Game at the Elysian Fields." Is there any record of the

names of the teams concerned, or the precise date of this game?

H.

[References in parentheses are to volume and page of original query and of related answers.]

## ANSWERS

» "AND/OR." Does *and/or* have an official designation? Or must one, in reading back proofs, for example, rely on some such expression as "and-slant-or"?

E. M. Hunt

» PRICE McGRATH IN NEW YORK. Price McGrath, famous gambler and horse breeder born in Woodford County, Kentucky, ran a gambling house in New York City during the middle or late sixties. This establishment—presumably somewhere between Forty-second and Forty-fifth Streets—was frequented by Princeton students from Kentucky; and while McGrath welcomed them to his restaurant, he would never let them gamble. Finally, the proprietor—after winning \$105,000.00 in one evening at a three-handed game of Boston—returned to the Blue Grass.

Exactly where was McGrath's New York office? And what records of it exist?

L. S. T.

» "SEVEN-INNING STRETCH." Standard sources fail to say anything about "seven-inning stretch." What is it and how old is the term?

G. H.

» "HOOTENANNY." I have just seen an invitation to an "old-fashioned Hootenanny." Evidently it's related to a community sing—but with something added. Is it actually an old word, an old custom, or was the author of the announcement merely taking a few liberties with his adjectives?

D. P. L.

« THE FIRST MEMORIAL DAY (8:136). Mary Simmerson Logan, wife of Gen. John Alexander Logan, said in her *Reminiscences of a Soldier's Wife* (N. Y., 1913), that the General got his inspiration for Decoration (or Memorial) Day directly from her own account of the 1867 celebration of the Ninth of June, which is still observed annually as a local memorial day in Petersburg, Virginia. The Ninth of June ceremonies were begun in 1866 by Miss Nora Davidson and her pupils, and from the first included decoration of both Union and Confederate graves in Blandford Cemetery; Mrs. Logan witnessed the 1867 commemoration, the first in which the general public took part.

There is much precedent, in Virginia tradition, for observances of this kind. An official memorial day, to be observed annually on and after March 22, 1623, was established here by Act of Assembly, in order to commemorate the lives of those lost in that short total war with the Indians, commonly called The Great Indian Massacre of March 22, 1622—and to give thanks to God for saving the colony from annihilation. This day was evidently observed until the act was omitted from the general revision of laws about 1705 or 1706 (Cf. Henning's *Statutes at Large*, Vols. 1, 2, & 3).

Locally, Revolutionary heroes were honored in connection with early Fourth of July celebrations, although with these there were no cemetery rituals. But between 1782 and 1865 mon-

uments were erected in Blanford Cemetery, in memory of various local heroes; graves were regularly tidied up and many of them had flowers on them. Miss Davidson was thoroughly acquainted with local history and tradition, and it seems highly probable that it was from such a background that her ideas came; or, she may have been influenced by accounts of earlier Confederate memorial days in other states.

C. E. G.

« ROPE JUMPING (8: 136). If skipping with a rope—and it might be difficult to divorce the two—comes under the same heading, then Strutt's *Sports and Pastimes of the People of England* (1801; ed. W. Hone, 1831, 1841, 1875; and later editions) should be of some help. I haven't the book at hand, and I cannot give the references or say how much space he devotes to skipping. But he says it "is probably a very ancient" amusement. And A. B. Gomme, on pages 100-104 of Volume 2 of her *Traditional Games of England* . . . (1898), describes a number of variants of this game for one or two or more children, with and without singing. But she does not give their histories.

G. J. L. G.

« FIVE-KERNELS-OF-CORN TRADITION (8: 141 *et al.*). T. R. Ybarra mentions this in his *Young Man of Caracas* (N. Y., 1941, p. 234). He is describing Hillside, the late-nineteenth century home of his great uncle Marston Watson, friend of Thoreau and Emerson. If his visit there happened to come during the winter, he would find beside his plate at breakfast five grains of corn

(and so, too, would everybody at the table). And while he ate a large and succulent meal, the grains of corn would remain there

to remind us . . . that once, during the first terrible winter in Plymouth, the Pilgrims had been reduced to exactly that ration of corn for days—until, at last, the relief ship arrived with provisions from England.

E. K.

« ANIMAL HABITS AND WEATHER PREDICTIONS (6:94 *et al.*). When a snow-white Artic owl turned up in a barn near River Vale, New Jersey, late in November, local weather prophets immediately labeled it as an omen of an unusually cold winter, since the breeding grounds for the great white owl are, normally, within the Arctic Circle and northern Canada. But a spokesman for the Weather Bureau in New York put the owl in a class with dozens of other animals whose case histories had proved them to be poor weather gauges. And Leonard J. Bradley, on the staff of the Audubon Nature Center in Greenwich (Conn.) was equally dubious. This bird, he said, flies further south every four years, when the yellow-brown lemmings, furry-footed short-tailed rodents, the white owl's chief food, seem to diminish (for reasons unknown).

In spite of this very plausible explanation, it was obvious that in the popular mind the presence of the owl was not going to help the temperatures during the months to come.

The New York *Herald Tribune*, November 26, 1949, carried a story on this "phenomenon."

L. K.

« AMERICAN BOOK BURNINGS (8:125 *et al.*). William Lloyd Garrison in his campaign against slavery once went so far as to burn a copy of the Constitution.

The occasion was a Fourth of July Abolitionist celebration in Framingham, Massachusetts. Garrison opened the meeting with scriptural readings—according to Wendell Phillips Garrison's account in *William Lloyd Garrison* (Boston, 1894, Vol. 3, p. 412)—and then, after contrasting the Declaration of Independence "with the actual state of the Republic and the grasping designs of its slavemasters," he held up a copy of the Fugitive Slave Law and set fire to it, while the audience cheered and shouted "Amen!" In the same way he disposed of the decision of Edward G. Loring in the case of Anthony Burns and the charge of Judge Benjamin R. Curtis to the United States Grand Jury concerning the "‘treasonable’ assault upon the Court House for the rescue of the fugitive." Finally, holding up a copy of the Constitution, he branded it "the source and parent of all the other atrocities—‘a covenant with death and an agreement with hell.’" As it went up in smoke he said, "So perish all compromises with tyranny! And let the people say Amen." What he had done had the evident approval of his audience. A "tremendous shout of ‘Amen!’ went up to heaven in ratification of the deed . . ." Along with the voice of assent went "a few hisses and wrathful exclamations"—but even those who protested were soon "cowed" by the prevailing sentiment.

P. W.

« "PAPER HOUSE" (8:59 *et al.*). In Otis Skinner's *Mad Folk of the Theatre* (Indianapolis, 1928) there is a reference to this practice (p. 129). In about the year 1747 in London there was noticeable rivalry between two companies playing *Romeo and Juliet*—Garick and George Anne Bellamy at the Drury Lane, and Spranger Barry and Mrs. Cibber at Covent Garden. Once in a while the managements switched to another play, "but on these nights the houses had to be *papered* to secure an audience."

E. K.

« PERAMBULATING PRESSES (6:59 *et al.*). At the time of the telegraph jubilee in New York in September, 1858, a massive "truck," twenty feet long and ten broad and drawn by eight horses, carried, in the municipal procession, Hoe's printing presses and an old hand press, all of which were kept at work during the entire passage. The New York Typographical Society had been provided with the truck by Messrs. Hoe. The printers, from the firm of Wynkoop, Hallenbeck, & Thomas, struck off "thousands of impressions of brief histories of the telegraph, Mrs. Stephen's Ode, &c" and distributed them among the crowd.

An illustration of the conveyance, as well as notes on the "great cortege," appeared in *Frank Leslie's Illustrated Newspaper*, September 25, 1855.

J. E. Bolling

« EARRINGS A BENEFIT TO EYESIGHT? (7:173 *et al.*). An Associated Press item of December 3, 1949, from Massena, New York, stated that Mrs. Doris E. Harrigan had regained not her eyesight

but her hearing, in her right ear—after a twenty-seven year deafness—by means of an operation involving the piercing of her lobes for earrings. The effect came almost immediately: She returned directly home, sat down by the radio to knit, sensed a sharp pain in her right ear, and at that moment the program “started to come in louder.”

J. E. B.

« **MOCK LEGISLATION** (6:41). H. Allen Smith refers to a piece of mock legislation perpetrated by the Indiana State Senate in 1939 in his *Lo, the Former Egyptian* (N. Y., 1947, p. 72). The proposed law was Senate Bill No. 449, introduced in the upper chamber on February 10, and reported favorably for passage two days later. The joke ended there apparently, for it is not to be found in the official *Journal* of the Senate for that period. I assume that a sober-minded editor expunged it.

The bill originated with a group of newspapermen and lobbyists who decided that a fantastic secondary bill could be introduced and acted upon without much danger of opposition. To test this theory a bill was drawn up which began in this way

A bull of an Act levying a service tax on all stallions, jacks, bulls, bears, bucks, rams, dogs, tomcats, and other fertile male animals, the revenue derived to be used to provide mental relief and solaces for all mules, steers, barrows, geldings, and other castrated and/or impotent animal eunuchs.

Whereas, sufficient consideration never has been given to the sad plight of animal eunuchs . . . now, therefore, there ort to be a law . . .

Smith stated that the bill ran on in this manner for four full pages.

T. L.

« **NEW BUILDINGS FOR OLD** (8:63 *et al.*). The stones of the twelfth-century Spanish monastery presented ten years ago to the City of San Francisco by William Randolph Hearst might qualify as a work-in-progress entry.

This original building was torn down stone by stone—each piece carefully marked—and shipped to the United States. When reassembled it will cover more than a city block. Because it took, originally, more than four centuries to build, it embodies architectural styles running from Romanesque through Gothic and up to the lighter Renaissance.

In the course of transplanting the structure, templates had to be built to provide support where keystone arches were removed. When the whole had been reduced to 10,000 crates of stones, a railroad, running between the grounds and the Tagus River, was constructed; then the crates were ferried across the river; and, finally, taken on mule back to Madrid for overseas shipment. For more than ten years, now, the pieces have lain in a padlocked yard in Golden Gate Park, for want of additional funds and a decision on an appropriate site.

Peter Tamorny

« **FOURTH ESTATE ABOARD AMERICAN SHIPS** (7:175 *et al.*). Oscar Lewis' *Sea Routes to the Gold Fields* provides a number of entries in this category.

A four-page handwritten sheet called the *Barometer*, issued every Saturday aboard the “Edward Everett,” was, according to this source, probably the ear-

liest of the gold-ship newspapers. It was put out by a board of five editors and its columns were filled with not only daily occurrences and a record of the ship's position and speed—but with "original prose and poetical matter." Another was known as the *Shark*, appearing on the "Duxbury" through the spring of 1849. A more readable production, however, was the *Emigrant*, issued on the "Alhambra" and consisting of "two sheets of foolscap" closely hand-written—with a generous scattering of doggerel done by the Captain, named Coffin. This was to have come out every week, but only four numbers appeared.

C. H.

« CLOTHES OUT OF MEAL BAGS (5:172 *et al.*). Early in the summer of 1948 the cotton industry took a new approach in this field, which has not, I think, been noted.

Heretofore the drive had been directed almost entirely at the rural housewife, who welcomed printed feed or flour bags that could be easily converted into dish towels, aprons, shirts, etc. But when a little less than half the states passed laws forbidding the re-use of any bags for food, the business of shipping flour in cotton rather than paper bags was washed up. The cotton men hit upon an excellent way out: they induced secondhand bag dealers to buy up used cotton bags from the bakers (at as high as a quarter each) and have them made into tea towels and the like which then could be marketed through large retailers. Within a seven-month period, sales of sheeting (for bagging) had, under this new plan, more than doubled.

T. R. T.

« BLACK-EYED PEAS ON NEW YEAR'S DAY (2:73). There is an allusion to this custom—in Reeltown, Alabama, around 1907—in Rackham Holt's *George Washington Carver* (Garden City, 1943, p. 174). The author mentions Mrs. Henry Baker's pride in showing her "jars of Hopping John—black-eyed peas and rice already prepared to bring them luck on New Year's Day."

E.K.

« "A THING TOO SILLY . . ." (8:135). These words are a rough equivalent of Figaro's speech in *Le Barbier de Séville* (Act I, scene 2), presented at the Comédie Française in 1775. The original text is: "Aujourd'hui, ce qui ne vaut pas la peine d'être dit, on le chante."

W. T. Bandy

« ICE CREAM (5:107 *et al.*). Edward Larocque Tinker's Column, "New Editions, Fine & Otherwise," in the *New York Times Book Review*, June 5, 1938, credits Thomas Jefferson with giving Americans the recipe for ice cream. The columnist points out that when Jefferson went to France in 1784 as Minister Plenipotentiary to the Court of Louis XVI he collected recipes "not only from the feminine cordon bleu, to whom he paid 300 francs a year, with a hundred added for wine," but also from every master-chef he could prime. Jefferson, according to this source, thereby managed to bring across the first vanilla beans, "and it was in his handwriting that the first recipe for ice cream came to this country."

E. K.

« THE PANORAMA IN AMERICA (8:142 *et al.*). A friend now on duty in Ger-



many has sent me two examples of very old Bavarian "artist-craft," which, he tells me, is the ancestor of the panorama. Both of these pieces that I have are set in deep frames, carefully cut in perspective lines; they are representations of the furnished interior (made of wood) of a typical Bavarian farmhouse, the door of which is open, and beyond one sees (this in oil) the immediate countryside, the foothills, and finally the far-off mountains. If the piece is viewed from a distance of ten or twelve feet, the effect of standing in the farmhouse and looking out the open door is most realistic. From close range, the tables, cupboards, etc., of the interior seem to be all out of shape—because these, too, are carefully executed with lines running at angles and the eye is drawn to the center of the painting.

It would be interesting to know just what influence these early Bavarian art novelties had on the development of the large-scale panorama.

C. E. G.

« DAYLIGHT SAVING TIME (8:121). Perhaps the inquirer overlooked the article on this subject in *Britannica*. It is here recorded that the notion of saving daylight in the summer was suggested in the 1780's by Benjamin Franklin in a paper called "Economic Project for Diminishing the Cost of Light," contributed to the *Journal de Paris*.

There is no mention of any further agitation of this kind between Franklin's proposal and the efforts of William Willett, an Englishman who won a little interest in the idea in the House of Commons in 1908-1909.

The late Robert Garland, an Ameri-

can—who is mentioned as the "father of daylight saving" in *AN&Q* 2:45!—was at work on the notion seven or eight years later. And presumably he was the first in this country to give the proposal active attention.

Peter Tamony

[We bow out; the query was improperly checked before publication.—*The Eds.*]

« "IRON CURTAIN" (8:138 *et al.*). Before returning to the question of source or near-source, it might be well to note that Senator Vandenberg's use of the term was the subject of comment in the *New York Times Book Review*, August 21, 1949, where the Senator is quoted as saying:

I thought I got it out of my head, but perhaps I got it out of the subconscious yesterdays.

However, the (London) *Times*, four days earlier, reported Winston Churchill's speech in Parliament. In the course of it he said:

Sparse and guarded accounts were filtering through and it was not impossible that tragedy of a prodigious scale was unfolding itself behind the iron curtain which at the moment divided Europe in twain. . . .

The earlier suggestion—*AN&Q* 6:89—that the phrase may have originated with Goebbels draws an earlier date. William L. Shirer's review of Curt Riess's *Joseph Goebbels: A Biography* in the *New York Herald Tribune Book Review*, August 22, 1948, says:

Just after Yalta the Propaganda Minister wrote in a newspaper article: "the Soviets will occupy the whole east and southeast of Europe. In front

of this enormous territory . . . an iron curtain will go down."

On page 301 of the book, Mr. Riess refers to "his [Goebbels'] remarkable article 'the Year 2000'"—and quotes from it:

If the German people surrender, the Soviets will occupy . . . the whole east and southeast of Europe, in addition to the larger part of Germany. In front of this enormous territory, including the Soviet Union, an iron curtain will go down. . . .

Neither source nor date of the article is given; but it is indirectly placed by the fact that the quotation arises in a discussion of the Yalta conference held February 4 to 11, 1945.

That, then, might tie in nicely with the date of Goebbels' article in *Das Reich*—February 23, 1945—supplied in the original query. It would be interesting to examine the article in full to see whether anything in the text might possibly suggest an earlier source.

*Elizabeth Congdon*

« FIRST COMIC BOOK IN AMERICA (6: 14 *et al.*). The excellent material that has appeared under this heading has been concerned largely with comics in general as a literary or art form—and not specifically with comic books.

The comic book, obviously, is merely an adaptation of an already popular medium. In fact, according to John R. Vosburgh's "How the Comic Book Started" (*Commonweal*, May 2, 1949), it is only about seventeen years old.

Harry I. Wildenberg, who in 1932 was sales manager for Eastern Color Printing Company in New York, producers of the comic sections of dozens of papers along the Atlantic Seaboard,

had the task of digging up ideas that would sell color printing for his firm. The popularity of the funny sheets baffled him, but he became convinced that they constituted a good advertising medium. He suggested a tabloid of comics, and one of his clients, Gulf Oil, carried out the notion, supplying their own artist and creator. Gulf Oil stations distributed 3,000,000 copies a week. The book notion did not strike him until one day somewhat later he was "idly folding a newspaper in halves, then in quarters." He immediately set to work, got publication rights to Bell Syndicate comics, had an artist make up some dummies, and sent these off to a number of his largest advertisers. When Proctor & Gamble fired back an order for a million 32-page comic magazines in color, "the first comic book ever printed or distributed" was with us. The sponsor called it "Comics on Parade" and in it were many of the popular newspaper strips ("Mutt and Jeff," "Buck Rogers," "Napoleon," etc.).

Thus far it was all a distribution scheme; the notion that a comic book could be *sold* was for the moment beyond Wildenberg's eye. Not long, however, for soon he invaded the retail market and sounded out the five-and-ten-cent stores. But the idea was thoroughly rejected. Even the comics syndicates turned him down, insisting that nobody wanted to read comics. Yet Wildenberg felt that the field had been scarcely touched. He at last induced Dell Publishing Company to get out a first edition of 40,000; every copy was sold. Nevertheless, the comic book was still considered a gamble, from the advertiser's point of view. In July, 1934, Eastern put out a trial edition of 200,-

000 and sold ninety per cent. Each issue thereafter snowballed, month by month. Within less than a year three competitors entered the field.

Strangely enough, Wildenberg strongly disapproves of comics in any form. It never occurred to him, he said, that the effect might be disastrous.

P. E. R.

---

### *Whitman's Birthplace*

THE WALT WHITMAN Birthplace Committee (Cleveland Rodgers, Chairman; 80-32 Grenfell Street, Kew

Gardens, Jamaica 15, N. Y.) is progressing with a plan for the purchase and preservation of the picturesque old house at West Hills, near Huntington, Long Island, where the poet was born. It is not at the moment appealing for funds but rather for pledges to be redeemed when sufficient funds have been promised to assure the completion of the undertaking. At that time an organization will be incorporated and funds will become tax-exempt.

The Committee would like to be in touch with all individuals who have an interest in Whitman and his writings.

---

## *The Private Press: Work in Progress*

THE PRESS OF VALENTI ANGELO, at 68 Cassilis Avenue, Bronxville 8, New York, is contemplating the issue of a folio edition of the Four Gospels, in four separate volumes. This will be handset, hand-printed, hand-illuminated with color woodcuts—and leather-bound. In all likelihood it will be sold by subscription only, and the price is yet undetermined. The whole task will take at least two years to finish.

As AN&Q's readers undoubtedly know, Valenti Angelo is not only an artist in typography but an illustrator, a painter, a sculptor, and a writer; and his seven years with the Grabhorn Press—along with his multiform talents—have equipped him for work that is normally beyond the range of a one-man establishment. He began work under the present imprint in January, 1949, and has to date issued not only seven excellent titles but two dozen color prints done in wood, linoleum, and a "new process" which gives the work an "offset lithographic quality" and involves none of the expense of cuts.

Angelo is in possession of two hand presses (Washington), and a variety of type that includes Goudy's Tory, Lutetia, Caslon, Perpetua, and "an assortment of bric-a-brac, what-nots, and ornaments galore."

---

THE BANYAN PRESS, Pawlet, Vermont, has finished the printing of *The Birth of the Diatom*: a nativity play, by Lindley Williams Hubbell; it was done from handset type, on Rives, and is being sent as a Christmas greeting to the friends of Herbert Cahoon and the author.



AMERICAN  
Notes & Queries

*February, 1950*

VOLUME VIII

:

NUMBER II



# Index

(Notes are indicated by [n]; answers by [a].)

<p>Animals and weather lore (a) — 170</p> <p>Bergman, Herbert: Note — 163</p> <p>"Bojangles": the late Bill Robinson's nickname, origin of — 167</p> <p>Book burnings in America (a) — 172</p> <p>Book into box, name for — 168</p> <p>Box into book, name for — 168</p> <p>Britten, Nan, ghost writer for — 169</p> <p>Cohan, Willie: unofficial mayor (a) 171</p> <p>College book fires (a) — 175</p> <p>Counting-out rhymes (a) — 171</p> <p>"Cross the ties" (hobo language for "to die") — 167</p> <p>Double-deck sandwich, reputed origin of — 167</p> <p>Dutch oven cookery (a) — 174</p> <p>Exorcism of ghosts — 168</p> <p><i>Forest Life and Forest Trees</i>, author of — 167</p> <p>Fussell, E. S.: Note — 166</p> <p>Gelatin, introduction of, as a food (a) — 173</p> <p>Ghost writer for Nan Britten — 169</p> <p>Ghosts, American (a) — 175</p> <p>Ghosts, exorcism of — 168</p> <p>Gifts "with strings" (a) — 174</p> <p>Hammer, Victor: printer — 176</p> <p>Heart burial (a) — 174</p> <p>"Hiker's chaplain" (Rev. Walter Frederick Hoffman) — 167</p>	<p>"Honey-digger" — 172</p> <p>"Honey-wagon" — 172</p> <p>"Late, the" (a) — 170</p> <p>Lincoln quotation authenticated? — 168</p> <p>"Litter-bugs" — 167</p> <p>London, Jack: a quote from Lincoln? — 168</p> <p>Mayors, unofficial (a) — 171</p> <p>Memorial Day, the first (a) — 171</p> <p>Mock legislation (a) — 169</p> <p>Poetry and poets, Whitman on (n) 163</p> <p>"Rich man, poor man" (a) — 171</p> <p>St. Agnes, Negro reverence for (a) 171</p> <p>Shakespeare's use of <i>late</i> (a) — 170</p> <p>Spelling chant (a) — 169</p> <p>Springer, John S., biographical details on — 167</p> <p>Swims, long — 169</p> <p>Tennyson, Whitman on (n) — 164</p> <p>Tobacco and wartime disability — 168</p> <p>Trunk-lid decorations (a) — 173</p> <p>Ward, Nathaniel, an aphorism of (n) — 166</p> <p>Wartime disability and tobacco — 168</p> <p>Weather lore, animals and — 170</p> <p>Webster, John: influence on Nathaniel Ward (n) — 164</p> <p>Whitman, Walt: two uncollected interviews (n) — 163</p> <p>Whittier, Whitman on — 164</p>
---	---

*Cover Design by Frank Rea Sloan, Jr.*

---

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1950, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*Whitman on His Poetry and Some  
Poets: Two Uncollected Interviews*

IT IS A well-known fact that Whitman, on many occasions, was his own vigorous press agent; of necessity. And when, on the other hand, the Press approached *him*, it is not surprising to find him inclined to be leisurely and repetitious. Yet the interviews as a whole yield a significant body of scattered detail — critical, philosophical, and biographical — and deserve to be made a part of an accessible record. In the two that follow (clippings of both are in the R. M. Bucke Scrapbook, Duke University Library) the familiar descriptions of personal appearance and literary career have been arbitrarily omitted; so, too, have those portions that have been incorporated, verbatim, into other published pieces.

The first was published in the *Philadelphia Press*, March 3, 1880. Whitman's health had, it was reported, been "much improved by his leisurely jaunt of the last few months through Colorado, Kansas and Missouri" and he

expressed pleasure at finding how truthfully he had represented in his

poetry the vastness, the life, the soil and the rankness of the West. He had never been West but once before, on a hurried trip [in 1848], and was not personally familiar with that section of the country. "Still, I have always," he said, "taken the greatest care to be accurate in what I have written. I have associated much with Western people—with boatmen, herders, men of the plains—and have got them to spin their yarns for me, something they were really always ready to do," he added with a laugh, "and it pleases me to find that I have written of things as they really are."<sup>1</sup>

. . . When quite a youth he began to write in a style which he has made his own. He came to the conclusion that the old forms of poetry, which he says are well enough in their way, and whose beauties no one appreciates more than himself, were not suited for the expression of American democracy and American manhood. He made many experiments, and destroyed his manuscripts again and again; and as he rejected the old forms, so he threw overboard all the regular stock in trade of the poets. It is true of nearly all poets, he says, but particularly true of the minor poets, that they have selected only the delicate things, the mere prettinesses for poetic treatment. The noble Greek poets seemed to think only the gods and their works were worthy of celebration. Shakespeare wrote chiefly of kings, "but it has been my favorite idea," says Whitman, "to give expression to nature as we actually find it—the man, the American man, the laborer, boatman and mechanic. The great painters were as willing to paint a blacksmith as a Lord. Why should the poets only confine themselves to mere sentiment? The theologians to a man teach humility and that the body is the sinful setting of

the immortal soul. I wish men to be proud, to be proud of their bodies, to look upon the body as a thing of beauty, too holy to be abused by vice and debauchery.

"The fault I have to find with Tennyson, although he is a master of his art, with Longfellow, Whittier, and all the rest, is that they are too much like saints. The work of Heaven is not done on the earth by means of saints.<sup>2</sup> Nature is strong and rank, this rankness is seen everywhere; in man; and it is to this strength and rankness that I have endeavored to give voice. It pleases me to think, also, that if any of my work shall survive, it will be the fellowship in it; the comradeship—friendship is the good old word—the love of my fellow-men. As to the form of my poetry I have rejected the rhymed and blank verse.<sup>3</sup> I have a particular abhorrence of blank verse, but I cling to rhythm; not the outward, regularly measured, short foot, long foot—short foot, long foot—like the walking of a lame man, that I care nothing for. The waves of the sea do not break on the beach every so many minutes; the wind does not go jerking through the pine trees, but nevertheless in the roll of the waves and in the sighing of the wind in the tree there is a beautiful rhythm. How monotonous it would become, how tired the ear would get of it if it were regular! It is the under-melody and rhythm that I have attempted to catch, and some years after I have written a line, when I read it to myself, or my friends read it aloud, I think I have found it. It has been quite a trial to myself to destroy some of my own *pretty* things, but I have rigidly excluded everything of the kind from my books." Walt Whitman regards Emerson as by far the greatest of American authors, as worthy to

hold his own with the great geniuses of other lands and other times. "Emerson, Bryant, Whittier, though I should not place the last two on a par with the first named," he said, "and Longfellow—I do not know why Longfellow's name should be omitted from the list—form a very BRIGHT AND HONORABLE CLUSTER in our literature. It will be hard to surpass their achievements." Whittier he does not think a very great artist, and he regards the motive of "Maud Muller" as particularly bad, and unworthy of poetic treatment. "That any American woman should say, 'Ah me! if I could only marry a rich man,' is to me an intolerable thought.<sup>4</sup> In Bryant's poetry there is a breath of the open air that to me is very sweet. About the man himself—I knew him well—there was the same odor of out of doors. Bayard Taylor was industrious, and meant well. He won for himself a very honorable place in the world."

Whitman, too, had captured an "honorable place," and when he was in Boston in the summer of 1881, looking over the proofs for the seventh edition of *Leaves of Grass*, a reporter from the *Boston Daily Globe* sought him out for an interview (which appeared on August 24 of that year).<sup>5</sup> In this, as in the one above, Whitman was largely concerned with the materials with which a poet works. He made it clear that to him

the emotional, the personal, the human, and even the animal, are essential parts of a profound poem and are not to be superseded by the aesthetic, intellectual or merely melodious, which latter seem to have had the modern field all to themselves. In fact, it is to restore the body, in all its original strength, directness, simplic-

ity and naturalness, to an equal consideration with spirit, that Whitman claims to have appeared.

"My poetry," continued Mr. Whitman, "embraces all that relates to nature—impressions of the open air, of the sea and the mountains and all that in modern times is contained in the word nature;<sup>6</sup> the democratic element as illustrated in our political structure, and more especially all of what is signified by a general interchange of good offices, good will, sympathy. I have also accepted as a theme the modern business life, the streets of cities, trade, expresses, the locomotive and the telegraph. I have portrayed all these. Orthodox poetry had rather turned up its nose at these things, and the stock poetry of the last sixty or seventy years has remained essentially the same—something very select, not to be jarred by the shock and vulgarity and rush of business life. But I have accepted it all as a part of my work. Neither have I left out the mystery of being, and all that is generally designated under the term beauty, more especially joyousness."

The conversation gradually drifted on to general literary topics. "Of the American poets," he said, "I would place Emerson first, then Bryant, Longfellow and Whittier. I have not much to say of anybody else."

"And Tennyson?"

"I think Tennyson is in every respect the poet of our times. Many of my friends have no patience with my opinion on this matter. But to me Tennyson is One of the First Writers. He has expressed from the truest poetic instinct all the idiosyncrasies of our age. He has great verbal elegance,<sup>7</sup> and, back of all that, genuine heroism. I think that in Tennyson's poems, full as they are of delicateness, there is just as much heroism as in

Homer or Shakespeare."

Going back to the poet's own work, he was asked if his poems are to appear entire in the new edition of his book.

"All the objectionable passages which were the cause of so much complaint at the time of their appearance will remain.<sup>8</sup> Not a word is to be changed except for the sake of conciseness. The great difference, as I have intimated before, is that whereas in the original volume they made a main portion of the book here they occupy but five or six pages out of 400. I do not know whether it will appear to the casual reader, but to myself my whole book turns on the secession war. It is the poem of the war. Not in a way in which the old war poems, such as the 'Iliad,' were war poems, but in entirely a new way.<sup>9</sup>

To Me the War Represented not only itself, not only the great military clash and struggle, but something far deeper, extending infinitely further. It was a struggle for the development of freedom in wider directions than politics. In *Leaves of Grass* are embodied the physical circumstances of the war—its battles, the dead, the character and physiognomy of the armies and then still more than that."

Herbert Bergman

1. One of the deleted paragraphs is quoted in *Walt Whitman's Workshop*, ed. Clifton Joseph Furness (Cambridge, 1928), p. 247.
2. Cf.: ". . . what a pity" Tennyson does "not . . . give himself to men" (*Anne Gilchrist: Her Life and Writings*, 2d ed., ed. Herbert Harlakenden Gilchrist, London, 1887, p. 237). But Whitman afterward said that Tennyson possessed the quality of "democratic humanitarianism."



- Herbert Bergman, "Whitman in June, 1885: Three Uncollected Interviews," *American Notes & Queries*, July, 1948, p. 51.
3. For Whitman's use of rhyme, see Gay Wilson Allen, *Walt Whitman Handbook* (Chicago, 1946), pp. 423-428.
  4. Cf. "Morbid Appetite for Money," *The Gathering of the Forces*, ed. Cleveland Rodgers and John Black (New York, 1920), II, 130-136.
  5. The first portion of the interview, which is omitted, is reprinted in Richard Maurice Bucke, *Walt Whitman* (Philadelphia, 1883), p. 226.
  6. Cf.: "... Nature, true Nature, and the true idea of Nature, long absent, must, above all, become fully restored, enlarged, and must furnish the pervading atmosphere to poems . . ." (*Complete Writings*, V, 135); and: "But never before have we so thoroughly had man in the open air, confronting and a part of, Nature and the seasons . . ." (*Faint Clews & Indirections: Manuscripts of Walt Whitman and His Family*, ed. Clarence Gohdes and Rollo G. Silver, Durham, North Carolina, 1949, p. 56).
  7. In October, 1879, Whitman praised Tennyson for his "perfect verbal melody" (Robert R. Hubach, "Three Uncollected St. Louis Interviews of Walt Whitman," *American Literature*, May, 1942, p. 146). Cf. also: "Poetry here of a very high (perhaps the highest) order of verbal melody. . . ." (*Complete Writings*, V, 209).
  8. In February, 1882, the Society for the Suppression of Vice claimed that the Osgood edition was immoral; when Whitman refused permission to delete a single line, Osgood ceased publication, giving the plates to Whitman, who found a new publisher in Rees Walsh and Company, Philadelphia.
  9. This and the preceding sentence are reprinted in Bucke (*loc. cit.*) in a slightly different form.

### *Ward, Women, and Webster*

ONE OF Nathaniel Ward's most flamboyant aphorisms, and perhaps the most frequently cited of his many witty petulances, is the following characterization of the falsely tolerant:

He that is willing to tolerate any unsound Opinion, that his owne may also be tolerated, though never so sound, will for a need hang Gods Bible at the Devills girdle.

(This may be found on page 8 of *The Simple Cobar of Aggawam in America*, edited by Lawrence C. Wroth (Scholars' Facsimiles and Reprints, 1937). The tone of the image suggests an ultimate source in proverb. Nonetheless, a rather good verbal parallel—that the ideas expressed are diverse makes the similarity of diction the more meaningful for the student of artistic process!—does exist in John Webster's *Duchess of Malfi* (Act II, scene 2):

Goe, goe; give your foster-daughters good counsell: tell them, that the Divell takes delight to hang at a womans girdle, like a false rusty watch, that she cannot discern how the time passes.

Ward, it will be remembered, had a more secular background than did most of the New England settlers, and it is entirely possible that the customary Puritan distaste for the stage did not, in this case, preclude an early acquaintance with

the Jacobean drama. With respect to Ward's well-known antipathy to women, it is amusing to remark the general drift of Webster's lines and wonder why they made a continuing impression on the Cobler's mind.

E. S. Fussell

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BOJANGLES": name by which the late Bill Robinson was known through virtually all of his career; said to mean happy-go-lucky. Back in 1913 Robinson, the victor in a night-long poker game in New York, stepped onto the sidewalk at Seventh Avenue and 135th Street and began tapping out a little routine; Des Williams, a loser, called out, "He's Bojangles, that's what he is!" The name was there to stay. (New York *Herald Tribune*, November 26, 1949.) \* \* \* To "CROSS THE TIES": in hobo language, to die (coming from the fact that a hobo, traditionally, spends most of his life riding the box cars). \* \* \* DOUBLE-DECK SANDWICH ORIGINATOR: a title reputedly held by Arnold Reuben, proprietor of Reuben's Restaurant, at 6 East Fifty-eighth Street, New York. According to legend, the towering dish came into existence back in 1915 when an unemployed show girl asked Reuben (who then operated a delicatessen in the theater district) if he would fix her a free sandwich. Reuben cut four long, thin slices "on the bias" from a French loaf, buttered them gen-

erously and tucked in ham, turkey, Swiss cheese, onions and tomatoes. "Name it Annette for me," she said; and from that day forward Reuben not only turned out stupendous sandwiches but named some forty of them after celebrities who make a habit of dropping in for a meal in the early hours of the morning. (See Clementine Paddleford in the New York *Herald Tribune*, December 28, 1949.)

"HIKER'S CHAPLAIN": nickname given the late Rev. Walter Frederick Hoffman, known to thousands of walkers and campers from the New York metropolitan area; he conducted the annual all-denominational Hikers' Day service on Palm Sundays at the chapel of St. John's in the Wilderness, near Bear Mountain Park, and was official chaplain for the summer camps of the Palisades Interstate Park Commission. \* \* \* "LITTER-BUGS": New York City Sanitation Department's name for those persons guilty of strewing papers, sweepings, and other bits on the sidewalks, streets, and subways.

## QUERIES

» THE AUTHOR OF "FOREST LIFE AND FOREST TREES." Richard G. Wood's *A History of Lumbering in Maine: 1820-1861* (Orono, Maine, 1935) describes John S. Springer's *Forest Life and Forest Trees* as "the bible for logging in Maine at the mid-point of the century"; Wood also mentions the quaintness of the illustrations, some of which were taken from Charles T. Jackson's *Second and Third Annual Reports on the Geology of the State of Maine*, Augusta, 1838-39 (Mr. F. Greater, employed as

a draftsman for the survey, drew the sketches from which the woodcuts used as illustrations were made). R. W. Griswold's review (New York *Herald*, February 13, 1856) of Duyckinck's *Cyclopedia of American Literature* refers to Springer's book as "One of the most graphic and original works published in this country." And a critic in *Blackwood's Edinburgh Magazine* in 1851, commenting on Springer's modest statement of his literary talents in the Preface, says: "The freshness of the subject and the honest earnestness of the man, would atone for clumsier treatment than it has met with at his hands."

Springer's volume was published nearly a century ago (1851)—in New York by Harper and in London by Sampson, Low—and is still enjoyed and praised. But facts about the author remain obscure. Can they be unearthed in local-history material?

James G. Tobin

» JACK LONDON'S QUOTE FROM LINCOLN. In a footnote on page 105 of the 1932 edition of Jack London's *Iron Heel* (first published in 1908) is this paragraph:

And that great humanist, Abraham Lincoln, said, just before his assassination: "I see in the near future a crisis approaching that unnerves me and causes me to tremble for the safety of my country. . . . Corporations have been enthroned, an era of corruption in high places will follow, and the money-power of the country will endeavor to prolong its reign by working upon the prejudices of the people until the wealth is aggregated in a few hands and the Republic is destroyed."

Has this quotation been authenticated? Where—if anywhere—does it appear in Lincoln's writings?

J. H.

» BOOK INTO BOX, BOX INTO BOOK. What is the name given to a book made into a box? What is the name for a box designed to resemble a book?

R. K.

» WARTIME DISABILITY AND TOBACCO. In Mari Sandoz' *The Tom-Walker* there is a brief allusion to a "war cripple collecting tobacco tags to get a wooden leg." And a little less than a year ago an Associated Press story with a Casper, Wyoming, dateline reviewed the wild "rumors . . . that a blind person can get a seeing-eye dog by saving the cellophane strips off cigarette packs"; all, it said, were "absolutely without foundation." Seeing Eye, Inc., stated that rumors of this nature had been coming to their office "for more than ten years." Hundreds of people, evidently, had been collecting the little red strips.

Is there any explanation for the persistence of this association, in the popular mind, between wartime disability and tobacco?

Don Bloch

» TO EXORCISE A GHOST. A United Press dispatch from Bristol, England, on January 23, reported that the Rev. Francis J. Maddock, a Church of England vicar, was preparing to try to dispel a very strong-minded ghost—known as "Mrs. It"—from the home of one of his parishioners. The vicar, it is said, had been digging into old books on the rites of exorcism; but is obliged to "use the Roman Catholic service . . . because

there is none in the Anglican Church." Ecclesiastical publishers reported: "We have no prayers for ghosts. If any inquiry was made of us, we should refer it to the Church of Rome."

With all the ghosts of Cornwall—to say nothing of the rest of England—have Anglican vicars never been in a position to undertake such tasks with ecclesiastical sanction, or at least precedent in some form?

E. R.

» GHOST WRITER. A well-known columnist recently stated that Nan Britten, writing of Harding, had the help of a ghost writer who not only ghosts but has a first-class reputation as an author. Can he (or she) be identified?

Q.

» LONG SWIMS. Ohio Valley legend holds that in 1881 one Paul Boynton made a successful attempt at swimming down the Ohio from Pittsburgh to New Orleans, no less. Are there records of this feat? Has the length of this swim been matched by any other water hero?

*Tecumseh*

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« MOCK LEGISLATION (8:156 *et al.*). The late D. Z. Filer, long Clerk of St. Lucie County, Florida, and onetime Florida State Senator, told me in 1925 that during his tenure in the Senate he and several associates introduced—in fun—an act known as "The Pure Shoe Law." The bill was designed to make

it an offense to advertise as leather shoes any shoes containing materials other than leather. It was referred to, and favorably reported on, by the proper committee; shoe firms all over Florida (and the nation, for that matter) took it seriously. Its preamble stated that it was drawn up to protect the Florida shoe industry. (At the time there was a small plant in the state manufacturing a shoe used only by sponge fishers and containing nothing but leather!)

Whether there is a record of this hoax in legislative minutes, I cannot say; nor can I give the year in which the bill was bandied about.

C. E. G.

« SPELLING CHANT (8:137). A comprehensive syllabary is a feature of the Webster spelling books from the first edition (1793) to the 1857 issue and its reprints (up to 1908). It is manifestly based on that of the hornbooks. Andrew W. Tuer, in his highly complete *History of the Horn-Book* (1897), reproduces syllabaries of the *ba*, *be*, *bi*, *bo*, *bu* type dated as early as 1627 and makes this comment (p. 290):

The syllabarium, as we know it in the horn-book, figures in the earliest primers, and if not as old as the hills, must go back in some form or other to the time of the invention of a written alphabet and simple words formed therefrom.

Thus the substance of the chant referred to has a long lineage, but the origin of the singsong factor has not been explained. It may have come in with the "loud" schools of the pioneer period in the Midwest; in these, lessons were

not only recited aloud but studied aloud. Charity Dye's *Once upon a Time in Indiana* (1916) states:

the teacher often sat on one end of a long forestick in the great fireplace, while the children sat on the other and sang their 'Ba-ba, be-be, bi-bit-i-bi, bo-bo-bit-i-bi-bo, bu-bu-bit-i-bi-bo-bu. . . .

When they had finished singing the A B C's they would "sing the geography lesson" or even the multiplication tables.

The chant above is very much like the *bibicabi* chant I recorded from Ohio and have heard reported from Wisconsin. Everett Dick, in *The Dixie Frontier* (1948), says (p. 175) that school children in the eastern part of Tennessee used to learn the vowel sounds by repeating:

A for ablesome, fa; E for eblesome, fe; I for iblesome, fi; O, oblesome, fo; U, ublesome, fu; Y, yblesome, fy.

W. L. McAtee

« "THE LATE" (5:155 *et al.*). William Cullen Bryant used this expression in a letter written on January 29, 1876 and addressed to the Hon F. W. Bird. The poet explained that he would not be able to attend the service to be held in Boston on February 8 to "honor the memory of the late Samuel Gridley Howe." The letter was published in the *Forty-fifth Annual Report* (Boston, 1877, p. 166) of the Trustees of the Perkins Institution and Massachusetts Asylum for the Blind.

This is the term precisely as given in the query; it may, of course, go back much further than the quote indicates.

E. K.

« The use of *late* by itself (i.e., not preceded by *the*) has a very long history. Shakespeare used it in *Henry IV: Part II* (Act IV, scene 1, l. 58):

. . . of which disease

Our late king, Richard, being infected, died.

The term, in this same sense, may have been an old one when Shakespeare used it.

T. L.

« ANIMAL HABITS AND WEATHER PREDICTIONS (8:154 *et al.*). I am told that the Seminole Indians used to try to avoid being caught in the center of tropical hurricanes by observing the movements of land crabs. The crabs evidently depart from an area directly in the path of a hurricane about twenty-four hours before the arrival of the main force of the storm.

Whether the circumstances were merely coincidental or not I cannot say, but on the day before the 1926 hurricane passed over the Miami region I witnessed a migration of land crabs from the flats below Silver Bluff in South Miami (then Coconut Grove). For several hours the streets in Coconut Grove were so much overrun with fleeing crabs that it was impossible to drive a car without crushing them. Negroes of West Indies origin, who considered them good food, flocked to the area and filled crocus sacks with live crabs. And on the basis of this crab migration several old-time residents, whom I knew, began to board up their homes—"for the worst"—at least fifteen hours before the Weather Bureau issued its official warning that Miami appeared to be close to the center of the storm path.

C. E. G.

« RICH MAN, POOR MAN (3:141 *et al.*). Tamara Karsavina, in *Theatre Street* (New York, 1934), records a Russian rhyme of 1895:

Shall I be a titled lady?  
Or as poor as well can be?  
Shall I wed a simple sailor?  
Will a general marry me?

And, after a long enumeration of possible alliances, comes: "Or a spinster always be?"

As a child she used to wear a white apron with tucks, on Sundays, and "fingering the tucks like a rosary" she would count out the choices.

E. K.

« ST. AGNES (8:152). Dr. W. F. Clarke—a learned and retired friend who has long been interested in the folkways and cultural growth of his race—tells me that his people are often drawn toward a name or phrase that has an innate euphony, particularly if it has, also, something of a mystic quality. "St. Agnes," he feels, belongs in this category, and, for want of any more precise reason for its popularity, that fact alone is enough, in his opinion, to justify the association.

G. E. G.

« THE FIRST MEMORIAL DAY (8:153 *et al.*). There is little wonder that the individual responsible for the first Memorial Day has not been clearly established. Three claimants have been named, at earlier references; and newspaper cuttings yield two more.

One of these appears to be Capt. Asgil Connor, of Carbondale, Illinois. In 1939, when his sword was presented to the Southern Illinois Normal University, at Carbondale, his granddaughter

(Stella Russell Connor, of New York) recalled the following family tradition, dating, presumably, from 1866 (see *New York Sun*, May 27, 1939): Gen. John A. Logan, after witnessing the ceremonies (at Carbondale) for the Civil War dead returned from the South, was so much impressed with the beauty of the graves and the whole tone of the ritual that he was eventually obliged to issue the official Memorial Day declaration. Captain Connor had organized and supervised the ceremonies; and among the little girls who marched in that first commemorative procession were his two daughters.

The same place and date are cited in an account submitted by Mrs. Julia Amon and printed in the *New York Times* on June 6, 1940; Mrs. Amon was one of the "flower girls" in the 1866 Carbondale observance. Her story, however, says that it was when two Civil War veterans saw a "woman in mourning clothes walk into the church-yard cemetery and lay a blanket of flowers on the grave of her husband" that the "decoration" idea took root. At the public commemoration held late in April, Gen. John A. Logan was one of the speakers; Mrs. Amon refers to this event as the "first Memorial Day service north of the Mason-Dixon Line. . . ."

E. K.

« UNOFFICIAL MAYORS (8:141 *et al.*). Willie Cohan, doorman at the Music Box Theatre in New York, wears the title of Mayor of Forty-fifth Street; theater folk of the block were responsible for this recognition.

One of Willie's official obligations is the wearing of a red tie—that is, no changes—until "Lost in the Stars"

closes. The cravat is beginning to look a bit ratty, and this fact is a source of embarrassment to Willie, who has long prided himself in following the fashions of the moment.

Cohan was at one time secretary to the late John L. Sullivan, heavyweight champion, and boasts that he was the only one who could "hold onto the champ's money—at least for three days." At the end of his career with Sullivan, Willie became a comedian and in partnership with Joe K. Watson reached the level of a headliner in a number of Broadway billings. All in all, the year 1950 marks Willie's fifty-fifth in the show business.

T. Y.

« "HONEY-DIGGER" (8:151). The way in which the term is entered in *The Thumbtack* leads one to suspect that it is of recent origin. From my own experience I can say with certainty that it is an old expression.

The privies of manor houses (in Virginia) used to be placed fairly close to the main dwellings; moreover, they were often made of brick, and, unlike the frame structures, had to be cleaned in place. When a fastidious southern lady gave a slave instructions to clean the "garden house" (polite term for *privy*), she avoided using any common or scientific term; and the slaves, in search of an innocuous word, referred to human feces as "honey." Those assigned to the cleaning job were known as "honey-diggers."

I remember seeing an old Negro—who said he had been born a slave—clean a privy on my aunt's farm. He told me he was "movin' de honey from de garden house."

Before the days of improved plumbing in Petersburg (Va.), the squad that cleaned privies at night was known to boys as the "honey-diggers" and the night wagon was the "honey-wagon." Adults occasionally used the term; but my father cautioned me against using it in the presence of ladies. There was a real stigma attached to the lads whose fathers drove the "honey-wagons," and the taunts from the other youngsters were often the beginnings of a hard fight. (This was true, I know, in the years immediately following the turn of the century.)

The expressions themselves were so strongly avoided in certain circles of the South that they are seldom seen in published reminiscences, local histories, etc. But the likelier sources are diaries and plantation account books—yet one of these, recording every day-to-day task performed by a slave for a full year, appears to make no mention of the terms.

C. E. G.

« AMERICAN BOOK BURNINGS (8:155 *et al.*). In 1775, a group of revolutionaries in Orange County, Virginia, discovered that a Rev. Mr. Wingate was in possession of "various pamphlets" that condemned the "conduct and motives of the Continental Congress" and in general worked against "the public cause." A meeting was called and Wingate was asked to surrender the papers. He refused, and the publications were taken from him by force; after examination of them a resolution was adopted at the courthouse on March 27, 1775, holding that these "most impudent falsehoods and malicious artifices" were designed to "excite divisions among the friends of America" and therefore de-

served to be "publicly burnt." Only by such means could the committee make a dramatic declaration of their "abhorrence of the writers and their principles."

In the presence of the Independent Company of Orange and "other respectable inhabitants of the said county," all of whom were bonded together in a feeling of "noble indignation," the order for burning was speedily executed.

An account of the demonstration and the deep-seated feeling against the "insufferable arrogance" expressed in the pamphlets is covered in William C. Rives's *History of the Life and Times of James Madison* (Boston, 1859, Vol. 1, pp. 96-97).

F. W. L.

« TRUNK-LID DECORATIONS (8:92 *et al.*). The *Connoisseur*, March, 1942, drawing on R. W. Symonds's *The Craft of the Coffin and Trunk Maker in the 17th Century*, states that in the late eighteenth century the English trunk, as a piece of craftsmanship, showed a marked deterioration. It was too often "covered with skins of horses or seals dressed with the hair on" and was frequently lined with "sheets from newspapers or pages from books with a stencilled pattern."

It seems probable, then, that nineteenth-century conventions in American trunk decoration had an earlier beginning than was suggested in the answer materials thus far; for certainly most of the trunks in America in the 1700's were of English origin.

L. E. Javerts

« INTRODUCTION OF GELATIN AS A FOOD (8:136). The earliest scientific

note on gelatin as a food is to be found in Denys Papin's *The Manner of Softening Bones and Cooking all Sorts of Meat in a Short Time, and at Little Cost*, a work published in 1682; Papin made gelatin by boiling bones under pressure at extremely high temperatures. The word itself was not used until 1766, when Spielmann mentioned *gelatina* in his essays *Annotaciones Chemicæ*. At about the same time, the English physician Bostock conducted some experiments that enabled him to estimate the quantity of gelatin required to make water gelatinize.

In 1791 Proust made extensive researches, and ten years later published an abstract of his findings (*see* "Recherches des moyens d'améliorer la subsistance du soldat" in *Journal de Physique*, Vol. 42). He proposed that meat jellies be used by mariners, travelers, and overseas explorers. His formulae would allow for the immediate production of bouillon for home and institutional use.

One Cadet Devaux, in 1803, published a brochure on the subject—he had drawn freely and without credit from earlier investigators. He was plainly a charlatan, yet he was highly praised by learned societies and even complimented by the Pope, who set up eleven centers in Rome for the distribution of "one-broth" soup among the poor. Proust, from whose work Devaux had lifted considerable material, exposed him, and advised him to put all his letters of praise in a container and mark it clearly "Matters about which I know nothing." Devaux, however, was unabashed, and in 1828 published another paper. This one—*De la gelatine des os et de son bouillon*—was dedicated to the Duc de Berri and again the Pope



praised Devaux. It was also brought to the attention of the French King, Louis XVIII, who attended the opening in Paris of an "institution du bouillon d'os" sponsored by the Bureau de Charité.

The whole matter of the nutritive value of gelatine was examined in 1831 by a commission of the Paris Academy of Sciences. This body, in its final report, held that gelatine was non-nutritious, basing this conclusion on the fact that dogs fed nothing but glue died of starvation.

J. H. E.

#### « GIFTS WITH STRINGS (7:171 *et al.*).

On January 9, 1950, at a meeting of the Library Committee of the Boston Athenaeum, the president, after "mighty labors with hammer and screw driver," broke four red seals, took out eight brass screws, and "brought to light a series of books deposited more than eighty-two years ago by David Sears (1791-1871)."

The box, wrapped in brown paper, had remained undisturbed in a corner of the Athenaeum's safe ever since November 11, 1867. On it was written: "To be opened 1950 . . . William F. Poole, Librarian." Just why Mr. Sears fixed upon the year 1950 is said to be "still a minor mystery."

In the find was nothing sensational, nothing arresting; instead, two copies of *The Christian Liturgy and Book of Common Prayer* (prepared by Sears for use in Christ's Church, Longwood); two copies of *Records of Deeds and Gifts of David Sears* . . . ; a genealogical record, and a number of medals commemorating the Sears family.

Sears, it may be recalled, tried, single-handedly, to found a church—and at

his own expense built Christ's Church—where "clergymen of different sects and denominations could officiate." He hoped, by this means, to achieve a religious unity that was noticeably lacking. He did, indeed, get a variety of clergymen to agree to exchange pulpits as often as once a year when invited; but after Sears's death in 1871, the movement failed to go forward.

(The February, 1950, issue of *Athenaeum Items* describes the bequest and gives something of the life of the donor.)

A. N.

« DUTCH OVEN COOKERY (8:123 *et al.*). A description of the procedure followed in Amesville (or "Stringtown") Ohio, in 1845, can be found in Harriet Connor Brown's life of her mother-in-law, Maria Dean Brown—*Grandmother Brown's Hundred Years: 1827-1927* (Boston, 1929). Grandma remembers baking Indian pone "in Dutch ovens on the hearth." The bread, made of rye and corn meal, was put into a covered pan and buried in coals and ashes for all-night baking. The crust, by this method, came out "thick but soft."

Rackham Holt's *George Washington Carver* (1943) has a reference to the use of a Dutch oven as late as 1886. A description of the home of the Stecleys, in Beeler, Kansas, mentions a table made of boards, tin dishes, and "baking . . . done in a Dutch oven."

E. K.

« BURYING THE HEART SEPARATELY (6:60 *et al.*). E. V. Lucas' "The Golden Ball" (in *Pleasure Trove*) tells of the heart burial of Paul Whitehead, one of Sir Francis Dashwood's "chief allies"

and "a naughty and indifferent rhyme-ster who acted as secretary."

In the village of West Wycombe, England, lie the mausoleum of the Dashwood family and a church with a golden ball above its tower. Paul Whitehead's heart—bequeathed to his patron "possibly for that purpose"—figured in one of the mausoleum's first burials. The services, on January 16, 1775, were

elaborate and splendid, several regiments taking part and providing musical honours, six grenadiers carrying the bier on which the marble urn was placed . . .

To add to the general flourish, a salvo of guns was fired. "Even good poets," said the writer, "are so rarely honoured." As the urn was placed in its niche a "special incantation set to music by Dr. Arnold" was sung. The urn was broken into by thieves only a few years later, and the silver casket in which the heart had been locked was stolen.

Another illustration of this observance can be found in the Introduction to Kim Beattie's *Brother, Here's a Man! The Saga of Klondike Boyle* (N. Y., 1940). The "plain-spoken man from the Yukon" had, it is said, nothing but

withering disdain for pomp . . . yet he became the stalwart pillar of a ceremonious Old World throne, knight errant and favorite of its theatrical Queen, who called him "My Rock" . . .

— and who asked that her heart be placed in an urn and laid to rest in the quiet retreat where she had spent happy hours with the King of the Klondike."

A third example can be drawn from T. R. Ybarra's *Young Man of Caracas*

where there is mention of a tombstone that had come into the possession of the author's father, General Alejandro Ybarra. On it was written "Under this stone lie the heart and eyes of Don Francisco de Ybarra first archbishop of Caracas."

E. K.

«AMERICAN GHOSTS (8:94 *et al.*). High Tor, the mountain in Rockland County, New York, the subject of Maxwell Anderson's 1937 prize-winning play, is said to be peopled with ghosts. According to Indian legend, the mountain is the prison of all the evil spirits of the world, and should these ever be released, the end of the world would be at hand.

R. W.

«COLLEGE BOOK FIRES (7:142 *et al.*). Thomas Jefferson Wertenbaker's *Princeton: 1746-1896* (Princeton, 1946) states (p. 56) that on July 13, 1770, the student body intercepted a letter written by a group of New York merchants and dispatched to the merchants of Philadelphia; the document was seized because it set down the attitude of the New Yorkers on the matter of the Non-Importation Agreement: i.e., that it was their intent to ignore it.

Undergraduates, in flowing black gowns, gathered on the campus, while the bell in Nassau Hall lent a "note of somberness." To make the warning slightly more effective, the letter was burned not by the students themselves but by a "public hangman hired for the purpose," that all "betrayers of their country" might take heed.

H. P.

Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of American Notes & Queries, published monthly at North Bennington, Vermont, for October 1, 1949.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, American Notes & Queries, North Bennington, Vt. Editors, Walter Pilkington and Betty Pilkington, North Bennington, Vt. Managing editor, none; Business manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Walter Pilkington,

North Bennington, Vt.; Betty Pilkington, North Bennington, Vt.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

BETTY PILKINGTON, Editor

Sworn to and subscribed before me this 27th day of February, 1950.

(Seal) RALPH B. NORTON  
Notary Public, Bennington County, Vt.  
(My commission expires Feb. 10, 1951)

## *The Private Press: Work in Progress*

VICTOR HAMMER (201 North Mill Street, Lexington, Kentucky), artist-in-residence at Transylvania College, reports that his next project is the printing of a translation of Konrad Fischer's three fragments on the nature of reality. The translation itself has been completed, and Hammer is about to begin work on setting the type.

He has only recently completed a major achievement: the setting and printing, by hand, of the mature poetry of the German lyricist, Johann Christian Friedrich Hölderlin, who died in 1843 and was not "rediscovered" until many years later. His language, Hammer believes, "seemed to call for a type-face more 'poetic' than 'useful.'" For almost twenty years, Hammer, as both type-cutter and printer, "worked with that aim in mind." (His "A Dialogue on the Uncial Between a Paleographer and a Printer" covers the justification of this effort. See also the Private Press page in November, 1947, *AN&Q*.) Hammer tried, at first, to use one of the best domestic machine papers for this volume, but the result—"dull and soulless"—suggested too great a contrast with the "quality of the poems and the sincere effort of the craftsman" (he had run off fifty copies of the title section). A handmade paper was the only solution, and from the century-old Magnani Mills in Pescia, Italy, he got *carta bambagina*, made from pure-white cotton rags; this, "delightful in its candor," was an excellent choice. The volume (9 x 13) runs to nearly 260 pages; fifty-one numbered copies have been printed; price, one hundred dollars each.



AMERICAN  
Notes & Queries

*March, 1950*

VOLUME VIII

:

NUMBER 12



# Index

(Notes are indicated by [n]; answers by [a].)

Advertisement, rhymed, published in 1805 (a) .....	188	"Litter-bugs" (a) .....	189
Atheism, John Buchan on, and Herbert Spencer's earlier remark (a) .....	191	London, Jack, and unauthenticated quote from Lincoln (a) .....	189
Baruch, Bernard M., and "cold war" .....	184	McGrath, Price, in New York (a) .....	192
Baseball, "first championship game" of (a) .....	187	New York Provincial Congress: seizure of counterfeiters in 1776 (n) .....	179
Blessing of the hounds (a) .....	189	Night baseball, introduction of .....	184
Books, price of early printed (a) .....	191	Plane stewardess, first: Ellen Church .....	185
"Buckeye" (a) .....	192	Policemen, patron saint of: Archangel Michael (a) .....	185
"Calabash" .....	186	"... Queen of Spain has no legs": anecdotes (a) .....	190
"Cold war" .....	184	Racing flag (black-and-white checkered) .....	185
Counterfeiting on Long Island in 1776 (n) .....	179	<i>Red Badge of Courage</i> , source of .....	185
Crane, Stephen, and source of title "Current events" .....	184	Roaring Lions: New York City literary club .....	186
Dawkins, Henry: Colonial engraver and counterfeiter (n) .....	179	Spelling chant (a) .....	191
De Mole, Lancelot: British inventor of the military tank .....	185	Swope, Herbert Bayard, and "cold war" .....	184
Engraving of money in 1776 (n) .....	179	Tank, military, inventor of .....	185
"Fanzines" .....	184	Temple, Samuel: merchant, versifier, and teacher .....	188
Finch, Jessica Garretson, and "current events" .....	184	<i>Tis for Tat</i> , authorship of .....	186
Flag, racing, earliest use of .....	185	Vanzetti's statement of April 9, 1927 .....	187
Foscolo, Ugo, first edition of his <i>Essays on Petrarch</i> .....	186	"Vril" (a) .....	191
"Georgia buggy" (wheelbarrow) .....	185	<i>Wheelbarrow</i> , slang for .....	185
Hounds, blessing of the (a) .....	189	Whistle, shrill, as an audience reaction (a) .....	188
Human skin, utilization of (a) .....	191	"Yannigans" .....	185
"Isoglass" .....	185	Young, Isaac: Colonial counterfeiter (n) .....	179
King who would not lift a chair (a) .....	192	Young, Israel: imprisoned, along with brother, on counterfeiting charges (n) .....	179
Levis, early history of (a) .....	187		
Lincoln and the "corporations enthroned" statement (a) .....	189		

Cover Design by Frank Rea Sloan, Jr.

*American Notes & Queries* is published every month by American Notes & Queries, North Bennington, Vt. Subscription: \$2.50 a year in the United States; \$3.00 in Canada; \$3.50 abroad. Annual and five-year cumulative indexes furnished to subscribers. Entered as second-class matter at the post office at North Bennington, Vt., under the Act of March 3, 1879. Copyright, 1950, by Walter Pilkington.

# AMERICAN Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## NOTES

*The Counterfeiting Adventures  
of Henry Dawkins*

ON THE evening of Saturday, May 11, 1776, one Captain Jeremiah Wool, acting on instructions from the Provincial Congress of the Colony of New York, crossed East River by boat, landed on Nassau Island [Long Island], and proceeded to Huntington, where he was joined by Thomas Weeks, who was to help him in searching out and seizing a ring of counterfeitters operating at Cold Spring.<sup>1</sup> They arrived there at two o'clock Sunday morning and went straight to the home of one Isaac Young [or Youngs; contemporary accounts use both spellings]. Isaac, who was alone at the time, answered the door and "appeared much surprised." Captain Wool told him that he had "business with him at Huntington" and ordered him to make himself ready.

Then the Captain began a search of the house, particularly that section of it which belonged to Isaac's brother Israel, who had given over one of his rooms to Henry Dawkins, an engraver. Under the bed the men found a few engraver's tools, and in pushing the bed they noticed what looked like a crack in the

wall. The Captain poked his bayonet around a bit and succeeded in prying open a small door from which a narrow stairs led up to a kind of garret. And, once he had pulled himself up onto the temporary supports above his head, he could see, over in the far corner, a printing press.

Meantime several aides had arrived on the scene; they were told to dismantle the press and bring it down in a box. Captain Wool picked up the tools, an imperfect copy of a Connecticut forty-shilling bill (lying on a table), and several other unfinished counterfeits. Everything was piled onto a wagon and taken to a place identified only as Williams' Tavern. From here several men were dispatched; and they returned shortly with Henry Dawkins and John Henderson. Dawkins, evidently without any urging whatsoever, offered to give a full statement on the whole undertaking and immediately fixed his signature to an explanation of just how far certain processes had been carried. He also turned over four significant names — Israel Young, Isaac Young, Townsend Hulet, and Isaac Ketcham. And he told Captain Wool that Israel Young, a figure "principally concerned" in the deal, had on many occasions asked him about the difficulties of making counterfeit money and had once even offered to get him, Dawkins, out of jail—if he would agree to come to Cold Spring and turn out some money.

Dawkins, an engraver of distinction, had, from all appearances, been drawn into this intrigue by false promises at a time when he was virtually penniless—and any bribe-giver was certain to meet with a lowered resistance. He was born in England and had served an engrav-

ing apprenticeship in London before coming to America, sometime after 1750. The earliest known work of his is a bookplate made in 1754 for John Burnett.<sup>2</sup> Dawkins had evidently been in partnership with Anthony Lamb during those early years, for in 1755 he announced that this arrangement had come to a close and that he had set up for himself opposite the Merchant's Coffee House in New York as a metal engraver. Not long afterward he went to Philadelphia and worked with James Turner; then again he opened his own shop, in Arch Street, where, according to an advertisement in the *Pennsylvania Journal* of July 19, 1758, he was equipped to do engraving on

all sorts of maps, Shopkeepers bills, bills of parcels, coats of arms for gentlemens books, coats of arms, cyphers, and other devices on Plate; likewise seals, and mourning rings cut after the neatest manner and at the most reasonable rates.

He also did mechanical diagrams and sheet music, as well as a music book called *Urania*, executed in 1761. It is believed that he must have returned to New York about 1774, and soon thereafter made his bookplate for Whitehead Hicks, then Mayor.

Just why Dawkins was serving in prison in New York in the early months of 1776—or possibly earlier—is not at all clear. Nor is there anything explicit, in the materials I have examined, about the nature of the work he did under government assignment. He did, however, say, in the course of one of his hearings, following the arrest of May, 1776, that when Isaac Young had repeatedly asked him to cut plates to duplicate bills of the Provincial Congress,

he explained that he "would not undertake to make him such, because he had been sworn not to cut any other such." All of which might indicate that he was at one time officially and legally employed in the business of engraving money.

But the story of how Dawkins misused his ability is fairly simple to reconstruct, since his confessional account seemed to make sense, even under careful scrutiny, and was corroborated, indirectly, by the statements set down by unreliable associates, whose stories depart violently from Dawkins'. A few of the facts he had given Captain Wool at the time of the arrest, but many of the details did not come out until the time of his hearing, before the Provincial Congress, four days later.

While he was still imprisoned in New York, on an earlier offense, Israel Young, he said, paid him several visits, urging him to put his talents to work on the very profitable business of counterfeiting. And shortly after his release, he found Young quite willing to loan him enough money to pay his overdue shop rent. Not long after this favor had been properly executed, Dawkins, with his small son, went by sloop to Cold Spring. He had been there only a day or two when Young showed him a large bundle of money, and pulled out from it a Connecticut forty-shilling bill; he asked Dawkins if he could "imitate" that for him. It should, Young said, be done immediately, since he was about to pay out a large sum of money. Never, said he, would Dawkins have to worry about paying his debts, if together they could learn to duplicate the bills!

Young took off for New York, and returned with a "bookbinder's press," a

model entirely unsuited to their precise purpose. Had he consulted Dawkins first, he would have been directed immediately to one Woolhaupter, who was equipped to make the right kind. Young saw the arrangements through—evidently under an assumed name—but was more than a little upset when he discovered that there would inevitably be a delay. He was very impatient—and no doubt increasingly apprehensive—and finally prevailed upon Dawkins to make a second-choice move and rub off a dozen copies of bills with a burnisher. On four of these Dawkins saw Young forge the signatures—"with red ink made of carmine." Young was highly satisfied with the general effect, and urged the engraver to continue. But Dawkins refused, saying that "it injured the plate."

The "rolling press" was finally set up, and Dawkins printed seven bills, explaining the process to Young as he did it. According to Dawkins' later testimony, Young must have turned out a good number when nobody was around, judging from the blackness of the handles of the press.

It should be remembered that all this was going on at a time when certain influential colonists were switching their political sympathies with the arrival of even slight changes of fortune on the part of either Loyalists or Patriots. And it is obvious that to anybody engaged in questionable under-cover practices, these volatile figures represented a constant hazard; some who were presumably sympathetic on certain matters might suddenly become outspokenly hostile. Certainly the Youngs must have looked with fear on the pronouncements in the public prints.

Hugh Gaine, an Irishman who came to New York about 1752 and set himself up as a printer, became the owner of one of the most prolific presses of the day. In 1776 he was issuing the *New-York Gazette and the Weekly Mercury*, and it was probably this paper that Israel Young brought back from New York, on one occasion. In it was a statement describing the difference between "certain counterfeited Connecticut bills and the true bills." These, it so happened, were the very bills which Dawkins, at Young's urging, had rubbed off during that interval before the arrival of the proper press. Only those finished with the burnisher were defective, for Dawkins, who had an excellent eye for detail, made the corrections on the plate before continuing work, on this bill, with the press. (These changes involved the making of "two small crosses after the asterisk and before the obelisk, to join together.") Interestingly enough, Dawkins, in the course of the hearings, identified one of these copies, rubbed off with the burnisher, by the presence of two technical irregularities: there was an unusual hardness to the paper, which only the burnisher could give it; and, second, the first use of the plate had produced a pallidness in the color of the grapes, and this color tone had not been corrected until the press was put to use.

Israel Young had, indeed, more than one worry. The bills, at least a few of them, were being openly questioned, and the word would travel fast. Beyond this fact, he had learned that one Thomas Henderson had hinted that he had a notion of what was going on in the Youngs' garret. Israel Young, with his habitual willingness to pass the blame



along, pinned it onto Dawkins, who, he said, "must have dropped some words that had given Henderson cause of suspicion or some knowledge of the affair." And—although presumably Young did not know this—one John Anderson, living at Cold Spring, was preparing to tell Charles Friend, of Westbury, what he knew about the counterfeiting activities (and it was Friend who on May 10 went before the Provincial Congress with the disclosure that led to the arrest). All in all, things were not going smoothly, and a flare-up, even a mild one, was certain to be disastrous.

It is clear enough that Israel Young and his brother Isaac had done an extremely bad job on what one might call the security aspects of the plan. Statements of the witnesses, immediately following the arrests, indicate that when the scheme was still in the planning stage the Youngs had been very free about discussing methods, dangers, etc. And, according to one account, "Rivington, the printer" had been approached for advice. This, it would seem, could be none other than James Rivington, the English printer and publisher who came to New York about 1760. In 1773 he launched a newspaper with distinctly Tory sympathies known during the Revolution as "Rivington's Lying Gazette." The Sons of Liberty of Connecticut raided his shop (and did considerable damage). After a second and similar attack, Rivington had returned for a time to England; he did not come back until 1777.<sup>8</sup>

Here, then, is a situation around which one could draw up, purely hypothetically, a very nice explanation: That the Youngs conferred with Rivington as early as 1775 and that from him they

got the impression that the Tories were expediting plans for the production of counterfeit money; that Rivington, fearful of becoming involved in both Loyalist and Patriot camps, thought it best to escape to England, and in 1777 judged it safe to come back.

So far as the counterfeiters were concerned, new difficulties were on the way. They were in desperate need for more paper (just where the first batch had come from is not clear). To better this situation, Israel Young sent one Levi Lott, of Brunswick Landing, to Spotswood. But he returned saying that there was "no isinglass or suitable rags to be had there." Young then appealed to Isaac Ketcham, of Huntington, who was making a trip to Philadelphia—"to carry a couple of horses to sell—and to collect some money which was owing to him." Ketcham consented, and got from Lott a piece of paper to take along as a sample, a piece that Lott had "cut out of a sheet of Continental bills, from between the bills." However, before Ketcham set out, some guards made a search of his house, and he quickly burned the sample before the men could get their hands on it.

Ketcham, before the Provincial Congress, does not tell how he made out with the horses or the collections, but he does report on the failure of his search for paper. He became, he said, a little hesitant about the danger of asking about printing stock for currency, and instead of going to the mill itself, as directed, he merely put his question to a "worthy honest Dutchman" of that region, who assured him that the man who made the paper was "sworn and therefore would not make any of it for him." When Ketcham explained that

he did not want it for his own use, the Dutchman smiled and said, "I suppose it is for some of your Yankees."

Ketcham's role, in this illegal business, was something of a negative one, but his commission serves as an excellent illustration of the naïveté with which the affair was conducted. Had the unidentified Dutchman been disposed to follow up so clear a clue, he could no doubt have made things difficult at Cold Spring. And Ketcham figures in this account for a second reason: it was through a portion of his testimony before the Provincial Congress that a morally questionable piece of rationalization comes to light. He told the examining members that Israel Young and Dawkins had agreed, in the first place, to undertake the counterfeiting project on the assumption that "it would be done by the torics, and they might as well do it as others." This section of the report is loosely phrased, and it is hard to tell whether this was Young's idea or Dawkins', but regardless of who introduced it, both of them seemed to consider it a fair enough motive.

From May 14, 1776, when the hearings began, until July 13, Dawkins, along with the two Youngs and Ketcham, was imprisoned in City Hall. The Auditor-General authorized the Treasurer of the State to pay one John Simmons, New York inn-keeper, £33/6/6 for maintaining the four of them; this, according to contemporary practice, was reimbursement for food served and "was to be repaid" by the prisoners themselves. The entry provides something of a gauge of the term which they served in City Hall jail; they were awaiting more permanent sentence, but their status was anything but comfort-

ing. On May 28, Jeremiah Wool, who had conducted the raid on May 10, reported that the two Youngs and Dawkins—Ketcham is not mentioned—were improperly guarded and were "meditating their escape." It was therefore ordered that they be "forthwith put in irons" and that nobody be given access to them without license from the Congress. Dawkins, a little more than a week later, was said to have been "injured by his irons so that his legs swell," and Captain Wool was authorized to remove the weights.

On July 18 it was officially decreed that Dawkins be sent to Albany to serve an undetermined sentence; Isaac and Israel Young were sent to Litchfield; Ketcham is not listed and may have been released. The order referred to the men as "dangerous and disaffected persons." It seems likely that the difficulty of transportation under guard forced a change of plans so far as Dawkins was concerned; several pieces of evidence indicate that Dawkins was imprisoned not at Albany but at White Plains. But wherever he was, conditions were intolerable, and when he had lived through only a little more than three months of it, he drafted a letter to the Provincial Congress, asking for the death penalty, a request that has very rarely been made by prisoners, either then or now.

The note is dated October 19, 1776, and in it he explains that he has "sincerely repented"; that he had been "torn away from an only son who was left among strangers without any support or protection during the inclemency of the approaching winter"; and that he himself had but "one shirt and one pair of stockings to shift himself."

The "nauseous stench" of the small room where he and some twenty were confined together, had left him ill, and this, combined with the fatigue of traveling had "reduced your unhappy petitioner to a state of despondency." He begged "for a termination by death to be inflicted upon him in what manner this honourable House may see fit."<sup>4</sup>

None of the records attempts an explanation of the basis on which Dawkins was freed—or when. But in the spring of 1778 (and possibly well before then) he was not only at liberty but officially employed at the task of making the first engraving of the New York State Coat of Arms. He was, moreover, a prominent Mason and was called upon to engrave a number of now rare Masonic summonses. It was over this later period that he cut a number of very ornate bookplates for a distinguished list of patrons. All in all, it is rather clear that Dawkins managed to redeem himself in the public eye. And it is unfortunate that nothing is known of his latter years, which were, in all likelihood, given over to something more constructive and creative than the manufacture of bogus bills.

John Broome

1. Details on the seizure and arrest and all other quoted statements in this Note not specifically credited to other sources are to be found in the *Journals* of the Provincial Congress of New York, over the months of May to October, 1776.
2. Biographical material in this paragraph is drawn from Fielding's *Dictionary of American Painters, Sculptors, & Engravers* (N. Y., 1945); and from Stephen Decatur's "The Conflicting History of Henry Daw-

kins, Engraver," in the *American Collector*, January, 1939.

3. George H. Sargent, "James Rivington: The Tory Printer," *American Collector*, June, 1926, pp. 336 ff.
4. Stephen Decatur, "The Conflicting History of Henry Dawkins, Engraver," *American Collector*, January, 1939.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"COLD WAR": a phrase said to have originated with Herbert Bayard Swope, according to a recent statement issued by Bernard M. Baruch, who reported that Swope mentioned the expression to him in 1946—"I kept it on ice," Baruch added, "until 1947." \* \* \* "CURRENT EVENTS": coined by the late Jessica Garretson Finch Cosgrave, founder and for fifty years president of the Finch School, New York City. In the early nineties, while tutoring her way through Barnard College, she found that her students were more interested in what was going on in the world than they were in textbook history; she therefore began a course of lectures on contemporary affairs and is said to have described her subject as "current events." \* \* \* "FANZINES": fantasy magazines, or magazines for fantasy fans; term cited in an article on California writers in the *New York Times Magazine*, May 7, 1950.

"FATHER OF NIGHT BASEBALL": E. Lee Keyser, who died in St. Louis on April 25, 1950; he had considered the idea of night baseball for several years

before the first installation was actually in effect in May, 1930, in Des Moines, Iowa, at the old Western League Park (New York *Herald Tribune*, April 27, 1950). **✓ ✓ ✓ FIRST PLANE STEWARD-ESS:** Miss Ellen Church, a registered nurse who in 1930 made her first flight, in this capacity, from San Francisco to Chicago in a United Airlines three-engine Ford monoplane. **✓ ✓ ✓ "ISOGLASS":** a term that has been developed by linguistic geographers as a means of mapping and classifying regional speech variations; specifically, the line surrounding the area to which the use of a certain word or phrase is confined (the information plotted is obtained by direct interviews with natives of representative communities)—*New York Times Magazine*, April 23, 1950, p. 44.

**PATRON SAINT OF POLICEMEN:** an Associated Press dispatch of May 9 stated that Pope Pius XII has named the Archangel Michael the patron saint of policemen (the significance of this title lies in the Biblical account of Michael's triumph over the dragon). **✓ ✓ ✓ TANK INVENTOR:** Lancelot De Mole, who died in Sydney, Australia, on May 6, 1950; he had actually finished a working model of a military tank in 1912, three years before two other inventors had begun their experiments in this field, but the British Foreign Office was late in crediting him; he was financially unrewarded but was made a Commander of the British Empire. **✓ ✓ "YANNIGANS":** the name given to the second team or scrubs, in major-league baseball; the term is said to be out of favor among ballplayers and sports writers, but nobody, thus far, has found a better word.

## QUERIES

» "GEORGIA BUGGY." Are your readers familiar with this term as American slang for *wheelbarrow*? There is no mention of it in the *DAE* or elsewhere (as far as I can tell). Godfrey Irwin, in his *American Tramp and Underworld Slang*, lists "Irish buggy," but nothing further.

Helmut Ripperger

» THE RACING FLAG. We are trying to find out where, and in what year, the black-and-white checkered flag was first used at racing events; and why a design of this nature was considered particularly fitting.

H. C. Pillsbury, a member of the Contest Board of the American Automobile Association, points out that we adopted our basic racing rules from the French and that it could therefore be assumed "that we used the same flags." He believes that the checkered flag originated in Paris, and that it was first used in 1894, the year of France's first automobile race.

Some, on the other hand, contend that the use of the checkered flag antedates auto racing by many years and that it was used in Europe at early bicycle racing meets. We have no dates at the moment on this European practice but we do have definite proof that a flag of this description was flown at a bicycle race held in 1897 in Hartford, Connecticut.

We will welcome any information bearing on this point.

O. J. Sullivan

» CRANE'S TITLE FROM SHAKESPEARE? It would be interesting to know whether

Stephen Crane, in choosing his title *The Red Badge of Courage*, was in any way influenced by the phrase "murder's crimson badge," found in Shakespeare's historical tragedy *Henry VI: Part II* (Act III, scene 2, l. 200).

The poet of *War Is Kind* certainly considered war murder, and the courage of the soldier a murderer's courage. The keynote of Crane's work, as Thomas Beer elegantly pointed out, is irony. And the irony of taking Shakespeare's words and turning them into a book title that seemed to celebrate military heroism would have appealed to Crane.

Abraham Feldman

» "MRS. CALABASH." We have been asked for comment on Jimmie Durante's "Good Night, Mrs. Calabash, wherever you are"—the words with which he closes his broadcasts.

The *DAE* defines *calabash*, in part as "empty head." But it seems unlikely that the inimitable James would take his leave from his unseen audience on so derogatory a note.

Is it merely a good full name that carries well over the air, or is there a more precise allusion in this "Good Night"?

Lester G. Wells

» FOSCOLO AND PETRARCH. In May, 1821, the Italian poet, Ugo Foscolo, then in exile in England, published the first edition of his *Essays on Petrarch*. I have succeeded in discovering the names of several individuals to whom this edition was sent, but I should like to know of others who were given copies by the poet. And I want, if possible, to learn of the present whereabouts of first-edition copies other than those in

the large libraries. There is good reason to believe that at least one of them—presented to Samuel Rogers—is in private hands in America.

Where, too, might one find copies of the March, 1820, printing of the original *Essay on Petrarch* (as well as any other edition of the *Essays* prior to that of January, 1823)?

Frederick May  
The University  
Leeds, England

» ROARING LIONS. Do your readers have information about the Roaring Lions, a literary club that flourished in New York City in 1915 or 1916? It was founded by Tudor Jenks, a writer of boys' books.

The ordinary sources yield little or nothing.

I. D.

» "TIT FOR TAT." In my investigations on the trade of chimney sweeping in England and the United States, I have come across a novel called *Tit for Tat*, which attacked the English practice of employing climbing-boys without legal sanction. The author, evidently a Southerner, had been provoked by the warmth of the reception that English society had given the abolitionist novels of Harriet Beecher Stowe.

The book was first published in England as *Tit for Tat; or, American Fixings of English Humanity By a Lady from New Orleans* (London, Clarke, Beeton & Co., 1854); and it appeared in this country two years later as *Tit for Tat. A Novel by a Lady of New Orleans* (N. Y., Garrett & Co., c. 1856). The British Museum Catalogue lists it under "Julia"; the Library of

Congress Catalogue of Printed Cards, under "Matthew Estes"; the Ohio State University Library under "Marion Southwood"; and the Harvard College Library calls it "Anonymous."

Has the literary lady from New Orleans ever been fully identified?

George L. Phillips

» VANZETTI'S STATEMENT. When Sacco and Vanzetti received their death sentence in 1927, Vanzetti made the following statement:

If it had not been for these things, I might have lived out my life talking at street corners to scornful men. I might have died, unmarked, unknown, a failure. Now we are not a failure. This is our career and our triumph. Never in our full life could we hope to do such work for tolerance, for justice, for man's understanding of man as now we do by accident. Our words—our lives—our pains—nothing! The taking of our lives—lives of a good shoe-maker and a poor fish-peddler—all! That last moment belongs to us—that agony is our triumph.

These words were spoken on April 9, 1927. I have tried without success to discover to whom they were addressed and where. They are of course quoted in the major accounts of the famous case, but the nearest I have come to an answer in my search appeared in the *Nation*, where it was editorially stated that Vanzetti was speaking to a reporter. But who was this reporter, for what paper did he work, and on what date did his interview appear?

J. T.

## ANSWERS

[References in parentheses are to volume and page of original query and of related answers.]

« A "FIRST CHAMPIONSHIP GAME" OF BASEBALL (8:152). The game illustrated in the Currier & Ives print of 1886 was fully reported in the *Spirit of the Times*, August 5, 1865. It is there described as the "first game . . . for the championship of the United States," and was played off "on the grounds of the Mutual Club [New York] at the Elysian Fields, Hoboken," on August 3. The Atlantic Club of Brooklyn turned in thirteen runs, against Mutual's twelve. There were only five innings; the rain, "which had been threatening, poured down literally in torrents, ending the game abruptly." The playing was "witnessed by from eighteen to twenty thousand spectators, being the largest assemblage ever gathered at Hoboken or anywhere else, to see a baseball match."

R. W. H.

« LEVIS (4:171 *et al.*). The firm of Levi Strauss & Company, makers of these rugged blue-denim pants, celebrated its 100th anniversary in February, 1950. According to the stories published at that time, this highly profitable industry had its beginnings in little more than a simple observation. It is said that in 1850 Levi Strauss, then twenty, went from Manhattan around Cape Horn to San Francisco to try his luck in the gold fields. He carried with him a roll of canvas that he intended to sell to a tent-maker. But when he discovered that miners were having a hard time making their trousers stand the rough wear, he had a tailor cut a

pair of pants from the canvas. The reception was perfect, and he soon found himself in the manufacturing business.

Even the copper rivets, now common on the pockets of these and similar pants, have a story behind them. A Virginia City miner, named Alkali, who liked to carry rock specimens in his hip pockets, found that the strongest stitching would not stand this kind of abuse. And a tailor in the region, who found the repeated mendings a little irksome, tried riveting the corners with square iron nails. Levi Strauss borrowed the idea—using copper rivets, however—and has never given it up.

L. J.

« RHYMED ADVERTISEMENTS (7:126 *et al.*). Samuel Temple, of Dorchester, Massachusetts, published in the *Norfolk Repository*, in June, 1805, what has been called, by one historian, "the most famous grocery store advertisement written in America." This might be a difficult claim to support, right now, but Temple's achievement was certainly more readable than most ads. (He had a good reputation as a teacher, and was the author of *Temple's Arithmetic*, an elementary reader called the *Child's Assistant*, and a number of music books.)

His country store, "opposite the Arch over Milton Bridge," offered:

Salt Pork and Powder, Shot & Flints  
Cheese, Sugar, Rum & Peppermints

.....

Segars I keep, sometimes one bunch,  
Materials all for making Punch

.....

Straw Hats, Oat Baskets, Oxen Muzzles

A Thing which many people puzzles

Knives, Forks, Spoon, Plates, Mugs,  
Pitchers, Platters

A Gun with Shot wild geese bespatters

.....

Shagbark and Almonds, Wooden Boxes

Steel Traps (not stout enough for Foxes

But excellent for holding Rats  
When they elude the Paws of Cats)

I've more than Forty Kinds of Drugs  
Some good for Worms and some for Bugs

Lee's Anderson's & Dexter Pills  
Which cure at least a hundred Ills

Astringents, Laxatives, Emetics  
Cathartics, Cordials, Diuretics,

Narcotics, Stimulants & Pungents  
With half a dozen kinds of Unguents

Perfumes most grateful to the Nose  
When mixed with Snuff or drop'd on clothes

One Medicine more (not much in fame)

Prevention is its real name

An ounce of which (an author says)  
Outweighs a Ton of Remedies

I've many things I shall not mention  
To sell them cheap is my intention

Lay out a dollar when you come  
And you shall have a glass of RUM

N.B. Since man to man is so unjust  
Tis hard to say whom I can trust

I've trusted many to my sorrow  
Pay me to-day. I'll trust tomorrow.

M. N.

« THE SHRILL WHISTLE AS AN AUDIENCE REACTION (7:14 *et al.*). Pinito del Oro, the twenty-year-old Spanish trapeze artist now with Ringling Brothers and Barnum & Bailey, had a very

disturbing experience at the Big Show's opening night at Madison Square Garden, a few weeks ago. She was at the climax of her masterly daring—forty feet in the air and no net below—when the crowd began to whistle and stamp their feet. That was something she had hoped she would never hear; in Spain it meant that "the artist is not wanted." But before many minutes had gone by, she found that American—and, specifically, New York — audiences have strange, wild ways of showing their approval.

G. A.

« "LITTER-BUGS" (8:167). The New York City Sanitation Department did not invent this word. Several years ago it won a prize contest in San Francisco. But it was seldom used—and, alas, the creatures themselves are still rampant!

Miriam Allen de Ford

« JACK LONDON'S QUOTE FROM LINCOLN (8:168). According to the best sources it would seem that this quotation is spurious, and may have been ascribed to Lincoln merely for propaganda purposes. The most recent assault on it can be found in the *Saturday Review of Literature*, March 11, 1950, in a review (p. 12) of Archer H. Shaw's compilation *The Lincoln Encyclopedia*. The reviewer, an authority on Lincoln's writings, is Roy P. Basler of the Abraham Lincoln Association, Springfield, Illinois. In commenting on Shaw's use of this and other unauthenticated Lincoln quotes without indicating the basis on which they are entered, Basler says

... the equally spurious and lamentable "corporations enthroned" letter to William F. Elkin, which Nicolay

and Hay thought they had laid to rest, is again revived and given seeming respectability.

Repeated denials of the genuineness of this quote have been made from time to time by other Lincoln experts. *Lincoln Lore*, November 6, 1939, published by the Lincoln National Life Foundation, Fort Wayne, Indiana, under the editorship of Dr. Louis A. Warren, states that this same unauthenticated piece was first printed in a book called *A Gold Conspiracy*, distributed by the Progressive American Publishing Company of New York in 1896 and written by Capt. Stephen Nicolette. On page 33 of that book, according to *Lincoln Lore*, it is set forth as something allegedly uttered by Lincoln "when the war was nearing its end." [Then follows the quote substantially as AN&Q printed it, but with two additional sentences.]

The same source notes that this quotation has been widely circulated and can be found in the *Congressional Record* for Tuesday, December 15, 1931, in a speech delivered by Representative Louis T. McFadden of Pennsylvania, who assumed that the excerpt was from a letter Lincoln wrote "to a man by the name of Elkins. . . ."

Elston G. Bradfield

« BLESSING OF THE HOUNDS (8:89). I have found a note on this subject in J. Blan Van Urk's *The Horse, The Valley, and the Chagrin Valley Hunt* (N. Y., 1947).

According to legend, the name of St. Hubert of Liège, the patron saint of the chase and of "dogs," is associated with the ceremony. Supposedly, St. Hubert was at one time a nobleman at the court



of Theodoric III and was extremely fond of the chase, but he forsook the vanities of the world after seeing a crucifix between the horns of a stag and hearing the commands of the Saviour; thereafter he devoted himself to the service of God. Actually, he was Bishop of Maestricht and Liège, and died a natural death in 727 A. D.

In the early nineteenth century St. Hubert's day marked the formal opening of the hunting season in France, and mass was celebrated in rural areas. In the course of the service, the huntsmen and hounds gathered around the priest for a general blessing (and, more especially for a bit of the sacred wafer, a sovereign protection against rabies). The Blessing of the Hounds became, subsequently, an annual ritual at the fashionable hunts in France.

In the Chagrin Valley, famous Ohio hunting country, Mrs. Walter C. White of Circle W Farm revived the Blessing with the help of Rev. Frank Jackson, parson of St. Christopher's by the River, who composed this prayer as a form suitable for use in this region:

Bless, O Lord, rider and horse and the hounds that run in their running. Bless and shield these riders from danger to life and limb. Grant, under Thy blessing, that they may be strengthened in body and in mind. May thy children who ride and thy creatures who carry come to the close of the day unhurt. Bless these hounds to our use and to their lowly part in Thy service. O God, Who dwellest not only in temples made with hands, but also in such peaceful retreats as this valley; Help us as we daily look out upon its beauty to know that Thou art near. May the hills and the river, the trees and the verdant mea-

dows, and all the glories of Thy handiwork be unto us as gates whereby we may enter the vast temple of Thy Presence and think quiet and compelling thoughts of Thee. We ask this through Him who was conscious of Thy Presence in Temple and hillside, Jesus Christ, Thy Son, our Lord. *Amen.* The blessing of God Almighty, the Father, the Son, and the Holy Ghost, be amongst you, and remain with you always. *Amen.*

L. S. T.

« "... THE QUEEN OF SPAIN HAS NO LEGS" (8:59 *et al.*). The occasion on which the gift of stockings to Princess Maria Anna of Austria, the bride of Philip IV of Spain, was scornfully rejected on the grounds that "queens of Spain have no legs" has already been noted. However, an additional detail might be added. The young queen, hearing the exchange, began to weep and declared that she would return home to Vienna. She would never have come had she known that her legs were to be cut off.

An even more ridiculous extreme in court etiquette is cited in William S. Walsh's *Handy-Book of Literary Curiosities* (London, 1894, p. 340-343). The second queen of Charles II of Spain was on one occasion dislodged from a spirited horse, with her foot catching in a stirrup. Of the courtiers present, none dared to assist her, because only the king and the chief of the little pages were allowed to touch the queen's person. Finally two attendants rushed to her help, quieting the horse and drawing the queen's foot from the stirrup. This done, they made instant preparations to flee from Spain, and were saved from the consequences of

their crime only at the queen's intercession.

Walsh also mentions Mirabeau's use of the phrase in 1791. At a time when it seemed likely that Louis would accept a constitution, a deputy in the French National Assembly proposed that "the homage of the nation should be borne to the feet of his majesty as the restorer of French liberty." Mirabeau curtly said: "Majesty has no feet." The proposal was thereupon abandoned.

E. K.

« BOOKS BOUND IN HUMAN SKIN (8:109 *et al.*). Lafcadio Hearn, when in New Orleans in the autumn of 1878, is said to have decried

the fuss about a medical student who dug up a Cincinnati belle from her last resting place and made a comfortable pair of slippers out of her opaline skin.

Vera McWilliams, who makes the point in her *Lafcadio Hearn* (Boston, 1946, p. 112-114), states that while Hearn was amused by the story, he hoped that the twentieth century would see the end of such "squacmishness" and utilize human skin rather than condemn it to rot uselessly."

E. K.

« PRICES OF EARLY PRINTED BOOKS (7:174 *et al.*). For purposes of comparison, two examples of the price of books prior to the introduction of printing in Europe might well be cited. Eliezer Edwards, the compiler of *Words, Facts, and Phrases* (Philadelphia, 1881), states that the price of a Bible in nine volumes, "fairly well written," with a glossary or commentary was fifty marks (or

£33) in 1274. In the year 1443, the cost of transcribing the works of Nicholas de Lira, to be chained in the library of the Grey Friars, London, was £66/13/4. Edwards stated that only by multiplying these figures by twenty could one arrive at a nineteenth century price; the Bible then would have cost £660 and the de Lira £1,333/6/8.

R. Holt

« JOHN BUCHAN AND ATHEISM (6:78 *et al.*). Herbert Spencer is said to have used a similar expression somewhat earlier than Buchan, according to an account in Andrew Dickson White's *Autobiography* (New York, 1905, vol. 2, p. 417). Spencer visited the Louvre with Mayall, the English microscopist. After examining Murillo's "Immaculate Conception" closely, Spencer remarked "I cannot like a painted figure that has no visible means of support."

And in *One Hundred Choice Selections. Number 2 . . .* edited by Phineas Garrett (Philadelphia, 1912, p. 190) a squib reads:

Why are balloons in the air like vagrants? Because they have no visible means of support.

E. K.

« SPELLING CHANT (8:169 *et al.*). At the last reference, the date of the first edition of Webster's spelling books is given as 1793. It should, of course, read "1783."

Emily E. F. Skeel

« VRIL (4:167). The OED lists "vril" as an invention of Bulwer-Lytton, and defines it as "A mysterious force imagined as having been discovered by the

people in one of Lytton's novels" (i.e., *Coming Race*, 1871).

According to *Time*, April 10, 1950, an "element" called vrilium is utilized in "The Magic Spike," a cartridge sold to people suffering from a variety of painful diseases. The efficacy of this article was being questioned under the Pure Food and Drug Act by the Government before a federal district court in Chicago. The Government contends that as an element "vril" or "vrilium" is still imaginative. *Time* reported that the late "discoverer" of vrilium was "a great talker . . . able to discourse windily for hours on almost any subject."

Peter Tamony

« A KING WHO WOULD NOT LIFT A CHAIR (5:94 *et al.*). Jerome K. Jerome relates a story which serves to illustrate the theory of the helplessness of European monarchs. In the concluding essay, "Why We Hate the Foreigner," in his *Idle Ideas in 1905* (London, 1905), he tells of the Spanish king who nearly drowned because "the particular official whose duty it was to dive in after Spanish kings when they tumbled out of boats happened to be dead, and his successor had not yet been appointed."

E. K.

« "BUCKEYE" (7:58 *et al.*). The present currency of the term "buckeye" is indicated in a report called *Cigar Makers—After the Lay-off*, published in 1939 by the Works Progress Administration National Research Project on Reemployment Opportunities. A buckeye is there described (p. xv) as:

a self-employed cigar maker manufacturing on a small scale. He has no or only a few employees.

This survey covered the cigar-making industry of Manchester, New Hampshire.

I have discovered nothing to indicate when the term was introduced. But the publications of the Cigar Makers' Union in 1860-1870 did not use it.

J. H. H.

« PRICE McGRATH IN NEW YORK (8:153). Price McGrath, the gambler from Kentucky and New Orleans, set up a gambling establishment in partnership with Johnny Chamberlain at 5 West 24th Street, New York City, sometime between 1864 and 1867. In the latter year, McGrath returned to Kentucky, reputedly the richer by a half million dollars.

McGrath, by the way, had had a rather lively career before entering upon this profitable New York venture. He is said to have been apprenticed to a tailor in his youth, and to have had "religious leanings." But in his early twenties he went to Lexington (Ky.), and worked as a gambler's assistant during the racing season; not long afterward, he became a Faro expert, and in 1855 he set up with two other gamblers and sporting figures in New Orleans. It was there—at 4 Carondelet Street—that he became acquainted with "big money."

N. T. S.

---

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.









